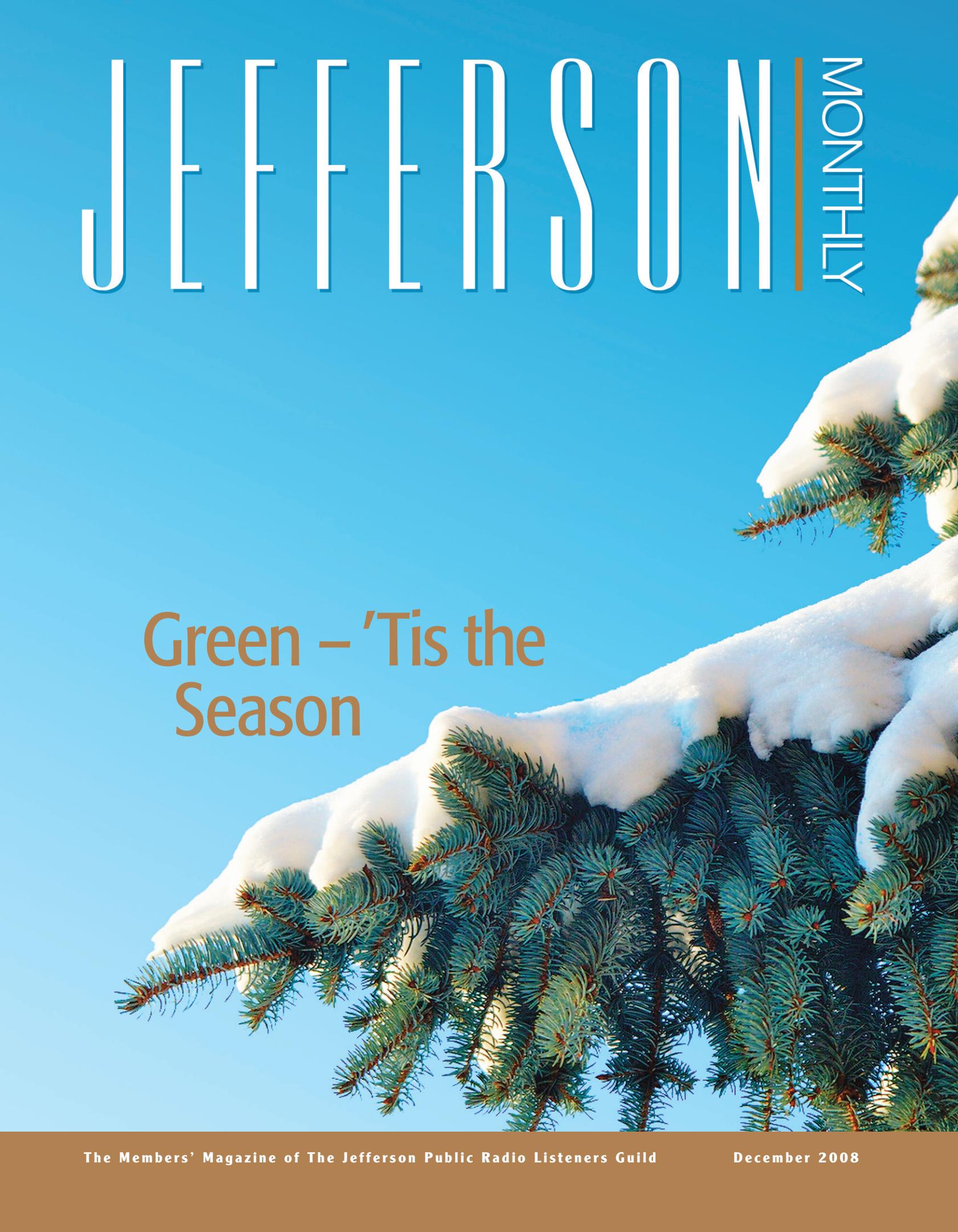


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The young jazz pianist, Sam Reider (above), performs on the December 14th broadcast of *Piano Jazz* (see Rhythm Highlights on page 23).



Celtic and Baroque musicians Ferintosh appear on *The Thistle & Shamrock* on Sunday, December 14th (see Rhythm Highlights on page 23).



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ON THE COVER

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The JEFFERSON MONTHLY Vol. 32 No. 12 (ISSN 1079-2015) is published monthly by the JPR Foundation, Inc., as a service to members of the JPR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. Annual membership dues of \$45 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

Jefferson Monthly Credits:

Editor: Abigail Kraft
Managing Editor: Paul Westhelle
Design/Production: Impact Publications
Artscene Editor: Paul Christensen
Poetry Editors: Vince & Patty Wixon
Printing: Apple Press

JEFFERSON

MONTHLY

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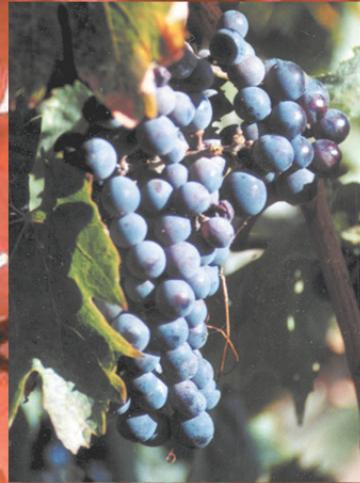


PHOTO: CHRISTOPHER BRISCOE

Jessica Price as Scheherazade and Sam Weber as Ali Baba in Oregon Cabaret Theatre's production, *Ali Baba: A Panto Tale of Arabian Delights*. See Artscene for details.

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Tuned In

Ronald Kramer

Election 2008

My column deadline is in two days – which means it falls the day before the November 4th general election. Like the rest of the country, I don't know the outcome of the many hotly-contested national, state and local races in this lengthy election – but I have a number of thoughts about the election process we've all experienced.

I've worked in broadcasting, both commercial and public, since I was a teenager so I've had decades of experience with media election coverage from the "inside" – and that background prompts several thoughts and observations.

Both the art and science of politics has undergone enormous change since I first voted. Lawn signs didn't exist then and much of what now is foisted upon America's airwaves would have earlier been considered unseemly. I recall a time when election coverage began in the same year as the general election – as opposed to running for two-plus years – and when candidates spoke to the nation in national addresses in which they clearly presented their thoughts on pending issues and their proposed solutions. It was a time when the networks devoted gavel-to-gavel coverage of not only political conventions but to important congressional hearings. It was also a time when one of those politicians, Sen. Joe McCarthy, used those resources for *ad hominem* attacks on political forces with which he disagreed by labeling them "communists" with no proof offered. While he did tremendous damage using such tactics, ultimately both President Eisenhower, the leader of his party, and the U.S. Senate, repudiated him.

It's a different age now. And in terms of the body politic, I'm not necessary persuaded it is a better one.

I've often said that, if I could "snap my

fingers" and unilaterally produce one single change in the broadcasting industry, I'd ban any political advertising in lengths of less than 5 minutes. Much of our democracy's electoral information now comes to us in the form of 20-second snippets of slogans and innuendo, largely devoid of substance, for which billions of dollars need to be raised to pay for the media air time carrying these messages. Decades ago, when politicians and parties routinely purchased

Both the art and science of politics has undergone enormous change since I first voted. Lawn signs didn't exist then and much of what now is foisted upon America's airwaves would have earlier been considered unseemly.

five minutes or thirty minutes of national airtime to explain their views and platforms, it would have been largely impossible to try to "sell" the electorate based solely on slogans. In 20-seconds snippets, there's little time for more than slogans. In longer periods, one has to *discuss something*.

I privately cheered when the Obama campaign purchased 30 minutes of national airtime – not because of the message but because it represented an attempt to do more than sloganize politics in America with sound bites. While slickly produced, and not as filled with declarative statements as it might have been, at least it was a step in the right direction. What is somewhat more troubling is that, under our existing system, the cost of that national airtime was in the millions of dollars – which had to be raised under the current system we used to finance political campaigns.

I once met John McCain while traveling. He and I were both in the same airport awaiting connecting flights and I went up to him to say that, while I wasn't from his state, I very much appreciated his leadership in attempting to pass campaign finance reform legislation. I find it professionally depressing that billions of dollars need to be raised to fund campaigns that provide shrinking amounts of meaningful information to voters.

CONTINUED ON PG 9

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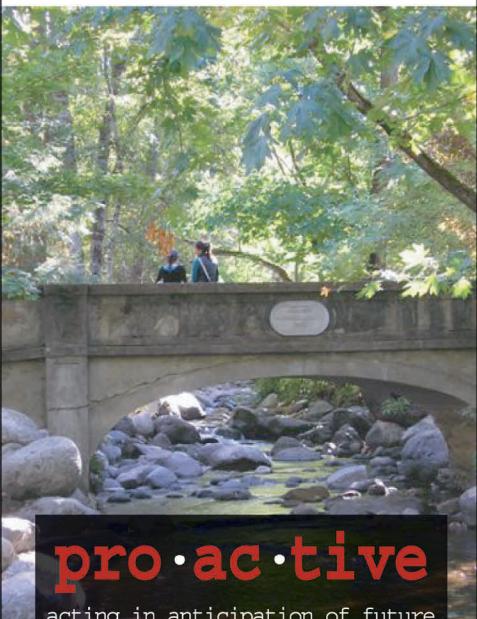
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John Darling

The Day After

On Tuesday morning, Election Day, I wake up not knowing two things - that today I will see a black man elected president and weep...and that I will, on a rainy, wind-swept hill, bury an old friend, toss dirt on his pine casket - and weep.

Such things come to us now digitally, watching the states on the CNN map fill up with red or blue, really waiting for only three, Ohio, Virginia and Florida, but then, at 8 our time, the clock ticks down to poll closing and some 400 Democrats partying at the Ashland Armory began uncorking their champagne and waiting for Wolf Blitzer to look at the camera and, after weighty pause, form a sentence for the ages: "With California, Oregon and Washington, CNN now projects that Barack Obama is the next president of the United States."

My girlfriend Ann has tears running down her face. She's not the only one. She turns to me and says, "Is it real? Can they take it away from us, like before?" I grandly say, as if I could assure it, no, no one can take this away. This is a moment for the ages. If they took it away, there would be a revolution.

The other news, the death of my tall, gawky friend, Steve Traisman, the tireless worker for peace, the producer of many Peace and Prayer Days, the lover of Native American sweats and rituals, the one who always says hi and knows the name of just about every person on the street - that would come (the first hint of something wrong) by a casual email announcing his funeral.

I begin interviewing for a newspaper story on his life, talk to his three grown

daughters and his rabbi. His friends are incredibly candid about how Steve could get in your face, speak his mind, display inordinate impatience with our imperfect world, but carried high ideals of peace and a different kind of life, a kind not unlike what Obama talks about, but Steve wouldn't live to see that day.

He went up on the Mt. Ashland Ski Access Road on the night bridging Halloween and the Day of the Dead and took an overdose of pills. It emerges from his family and friends that he struggled with the black demon, depression, for the last six months and he told them, finally, that he just wanted peace.

“

This is a moment
for the ages.
If they took it away,
there would be
a revolution.

I had no idea. As is so common when this happens, and it seems to happen every year or two in this community, we all mention we'd just said hi to him a few days or weeks ago and if we'd known, we would have, could have, should have...done something. But then everyone says, there's nothing you can do.

Steve and I had a lot of good times hanging at Evo's Coffee House, chatting it up with his many friends, going down to sweats at Stewart Mineral Springs, partying, having long talks about the meaning of it all. He was large in his stature and his impact, his energy - and he knew how the world should really be and wasn't going to be happy until it was that way, but it never would be.

As the rabbi starts to read scripture, it begins to rain. Such a sign, tears from heaven - and the rabbi mentions it. We lower his pine box into the freshly dug earth. His daughters shovel the earth in, such an immediate, tactile participation! It makes you get it in every one of your

cells: he is dead! He will lay here forever. His spot is on the slopes of Grizzly Peak, majestically towering over us. As we finish, the sun blasts out of the overcast sky.

Ah, I will come here in spring, on his birthday and sit on this nice little stone bench and drink red wine, as we used to do, and pour a little on his grave and will talk to him, tell him how the town is, what's new, how Obama is doing. You always hear how souls of such people, who have taken their own lives, are in darkness and need prayers to...to what? I whisper to Steve, hey, I know you're ok. The Universe or Eternal One handles all that and chances are very good that it handles it the same for everyone.

I hug people, his daughters, friends and go straight to election returns, so wrenching, after two years of the polls, debates, attacks, ads, lies, visions, hopes. I have shaken Obama's hand when he was here. I have heard how literally cool he is, "serene" as one reporter, who traveled with him, termed it.

Ann and I talk about how this is so beyond parties, programs, politics. We just want someone with a heart, who takes responsibility, who wakes up every day, thinking about working for the common good, who inspires people to hope and participate, rather than just take care of their own lives. She believes he is a new kind of person, one integrating "races" (thankfully, that word is passing) in his very body and able to stay on task for the good of the whole, without giving into passions and personal desires or hatreds.

The world will never be the same, I say, as we let ourselves drowse off, unable to watch another second of CNN. This changes everything. This is what hope feels like. It's a radical increase in possibility and you're free to use that possibility but the possibility has to include everyone. That's what's different now. The boat isn't just for the ones who made it to the top; the boat is for everyone.

JM

Note from the editor: While other writers in this issue were held to a pre-election deadline, John Darling enjoyed the special privilege of an extension in order to file this post-election column.

John Darling is an Ashland writer.

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Green— 'Tis the Season

By Paula Bandy

S

o many of our modern holiday traditions evolved from the ancient celebrations of winter's solstice. Practiced around December 21st, when the northern hemisphere experiences the longest night of the year, people throughout the world have celebrated the delights of nature, sought the return of the sun, and revered the earth as the bountiful source of life. Winter begins with this longest night leading us back into light as days begin to lengthen. And this time holds within it *viriditas*, literally, *greenness*, and the return of the greening power. Old traditions embrace the renewal and infusion of evergreens and plants blooming amidst the snow, like holly, ivy and mistletoe, and bring them into our lives and homes.

Our ancestors gathered the greens, believed to have power over death, to invoke rebirth and renewal into what seemed a dead, or at the least, dormant world. They lit candles symbolizing the glow of the returning sun and the light of life. At the solstice, light opens the way between the worlds of winter's deathly chill and the promise of the greening and renewal. So what better time to incorporate 'going green' into our daily lives than in our traditional practices of honoring the earthly greens and not the commercial green of dollars spent.

Frequently, modern times force our daily lives to run at an accelerated pace. We hardly have a moment to think, let alone create beauty. Yet, when we do, we most often think of how we need to rush out and buy lavish and glitzy things.



PHOTO: BIGSTOCKPHOTO.COM

This isn't necessarily the best practice. Hopefully, this article will allow you to find ideas for "green" holiday decorations that require little time, expense and energy.

So, bring the outdoors in. For nature's inspiration, simply look outside your window. This article is an invitation to change old patterns, develop new and more purposeful traditions, to live more lightly upon our earth, and to create your own special magic instead of following along with the affluenza of commercialism. If you want more ideas and information than is here, pick up a copy of *Green Christmas: How to Have a Joyous, Eco-Friendly Holiday Season*, from your local bookseller, of course.

Hurt not the earth, neither the sea, nor the trees. Revelations 7:33

Why Go Green for the Holidays?

Sobering Facts

- Each year between Thanksgiving and the New Year Americans generate 25 million *extra* tons of garbage-25% more than during the rest of the year. (source: *Green Christmas*)
- Catalogs eat up some 8 million trees every year; many choose to opt out of the catalog frenzy at www.catalogchoice.org
- Purchase recycled products. If you can't find it locally try www.realgreengoods.com
- Oregon ranks #1 in Christmas trees harvested and #2 in tree farms.
- Approximately 25-30 million trees are sold for Christmas each year; for each tree harvested, up to 3 seedlings are planted the following spring; average growing time is 7 years but can be as long as 16. (source: www.christmastree.org/home.cfm)
- Approximately 1.9 billion holiday greeting cards are sold consuming 300,000 trees. (source: *Green Christmas*) Make sure your cards are made from recycled materials and/or recyclable, or send e-cards. Try www.threleafcards.com (personalized greetings with a conscience!).
- Americans will toss about 4 million tons of wrapping paper and shopping bags into the trash during the holiday season, yet almost all of it can be recycled. The rule of thumb is, if it's not shiny or glittery and if it rips, it's paper and thus recyclable.
- LEDs use about 80% less energy than incandescent bulbs. They're estimated to last 50,000 hours which equals 8 hours a day for 17 years. Use everywhere you can-outside and inside. If not available locally, try www.christmaslightsanddecorations.com or www.christmaslightsetc.com
- 70% of discretionary purchases are made during the holidays when we tend to be less discriminating in making green choices. Put the plastic away and pay attention to your green thumb!

Food, Flora & Tabletop Landscapes

Food and flowers make a natural pairing. No one element brings the garden indoors the way floral bouquets do. While winter may not be the best time to pick flowers in your garden, we have access to fresh flowers in shops (however, their carbon footprint can be quite high). Keep in mind that there are many plants available in our part of the world all winter long that are suitable for indoor use. Holly, mistletoe, and evergreen boughs to name a few. When using flowers and greens at meal-times, they should be chosen to complement the food and

CONTINUED ON NEXT PAGE



Pomanders

Though oranges are the most common fruit used to make pomanders, tangerines, limes and lemons work well also. Use a toothpick to prick a hole into the fruit skin. Place cloves into the skin. You can cover the fruit entirely by placing the cloves in even rows all around or decorate with designs. Place in bowls with dried orange rinds, ornaments, etc. You can also hang from trees and garlands. Also, they make great gifts.

Pinecone Garlands

Create a small hole in bases of pinecones. Thread heavy carpet thread or floral wire through (you can intersperse glass, metal or wooden beads) and string to desired length.

Frosted Fruit

For something a bit out of the ordinary-frosted fruit looks magical and is an easy and inexpensive way to create an enchanting display for table, buffet and sideboard.

How to:

Choose fruit that is ripe but not soft. Any fruit works but grapes are especially lovely. Hold the fruit using a thin skewer to avoid finger marks. Brush the fruit with a thin coating of egg white lightly beaten with a teaspoon of water and then dust with superfine sugar. Let dry for at least an hour before arranging. Remember to let the color of the fruit shimmer through.



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Green

From p. 7

table setting. Bowls of fruit with tender, and edible flowers tucked in is unconventional, but a beautiful invitation for nibbling.

Aromatic herbs are available year round in most grocery stores or better yet, grow your own. They can be placed in small vases with a little water and set around the table. Your family and guests can pick and choose their own fresh herbs to complement their meals. What a treat! Herbs also beg to be bundled. Tie them with string or recycled ribbon and hang the herbs from your mantel, garlands, tree, chandeliers and wrapped gifts. Enjoy the gentle whiffs of lavender, rosemary or mint as you pass by the tree or unwrap a present.

View your tabletop as a canvas. You can bring out your green decorating intentions by creating a 'landscape' to eat by, and ultimately, a landscape to eat! Create a beautifully abundant centerpiece by filling a wooden bowl with vegetables-dark leafy greens, heads of cauliflower, broccoli florets, figs, long stringy beans, artichokes, eggplant, garlic and any seasonal veggies available. Let them drape and tumble and enhance their earthy design with flickering candlelight. Use natural fabrics like linen and hemp and scatter a few vegetables around the table to balance the theme. Turn off the electric lights and bring in some outdoor lanterns to complete the mood. Tablescape are about bringing the outdoors in.

The Magic of Light

Humans love fire. We're attracted and mystified by the leaping flames and scent of wood burning. Through the centuries people have lit bonfires along rivers and mountain tops as signs of communication-warnings, celebrations, invitations. During the holidays in Santa Fe, New Mexico, the flickering light from *farolitos* enchant the sidewalks, fences, stairways, rooftops and any available ledge wide enough to hold one. Creating *Rios de Luces*, rivers of light, these charming lanterns are simple and easy to make from brown paper lunch bags found in grocery stores. They are simply filled with sand, a tea light is placed inside (for more safety you can place the tea light in a small, reusable glass

CONTINUED ON PAGE 12

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Tuned In

From p. 3

I was also traveling when the 2004 general election was held. Standing on a rooftop at a conference watching election returns on a television propped on a carton, I was alongside some friends from the British Broadcasting Corporation (BBC) who – exhibiting typical British reserve – were watching without much comment. So, I asked them what they thought was the biggest difference between American media election coverage and coverage in England. Well, they said, in their country no political messages can be broadcast more than six weeks ahead of an election and no air time can be purchased. The stations provide equal free airtime to all candidates as a condition of their licensing. So, the process is much leaner both in the time occupied as well as its financial implications.

The Federal Communications Commission (FCC) has largely abandoned any meaningful effort to interpret the standard under which all stations are licensed in America,

the law that says issuing that a station a license needs to serve “the public interest, convenience and necessity.” In a progressively more deregulated environment spanning recent decades, the FCC has abandoned interpreting the application of that standard and has begun charging stations for their use of the public’s commonly owned resource, the spectrum, as a way of getting some type of public return. I have always thought that was a bad bargain. The revenues derived aren’t meaningful in the scale of the national budget and that step has largely let the FCC off the hook of interpreting the public interest. The British system seems far more sensible. If broadcasters weren’t now paying something for their use of the spectrum, the expectation that they provide free air time for a limited number of months in advance of an election would save billions of dollars, minimize the more sordid aspects of campaign financing, and save us all from the multi-year onslaught of political messages that have come to substitute for meaningful political discourse. **JM**

Ronald Kramer, Executive Director

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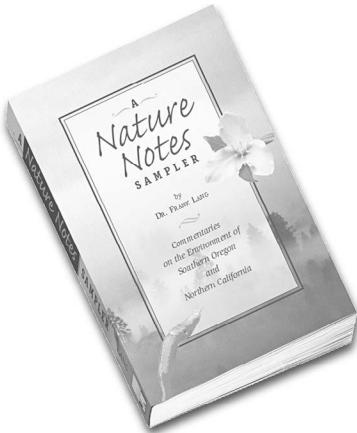
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1. Publication Title	2. Publication Number	3. Filing Date	
Jefferson Monthly	1 1 0 7 9 - 2 0 1 5	10/29/08	
4. Issue Frequency	5. Number of Issues Published Annually	6. Annual Subscription Price	
Monthly	12	\$6	
7. Complete Mailing Address of Known Office of Publication (Not printer) (Street, city, county, state, and ZIP+4®)			
1250 Siskiyou Blvd Ashland, OR 97520			
Contact Person Paul Westhelle Telephone (include area code) 541-552-6301			
8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer)			
Some			
9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor (Do not leave blank)			
Publisher (Name and complete mailing address) JPR Foundation, 1250 Siskiyou Blvd Ashland, OR 97520			
Editor (Name and complete mailing address) Abigail Kraft, JPR, same address			
Managing Editor (Name and complete mailing address) Paul Westhelle, JPR, same address			
10. Owner (Do not leave blank. If the publication is owned by a corporation, give the name and address of the corporation immediately followed by the names and addresses of all stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, give the names and addresses of the individual owners. If owned by a partnership or other unincorporated firm, give its name and address as well as those of each individual owner. If the publication is published by a nonprofit organization, give its name and address.)			
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11. Holding Bondholders, Mortgagors, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities; if none, check box			☒ None
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12. Tax Status (For completion by nonprofit organizations authorized to mail at nonprofit rates) (Check one)			
The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes: ☒ Has Not Changed During Preceding 12 Months ☐ Has Changed During Preceding 12 Months (Publisher must submit explanation of change with this statement)			

13. Publication Title	14. Issue Date for Circulation Data Below	
Jefferson Monthly	October 2008	
15. Extent and Nature of Circulation		
a. Total Number of Copies (Net press run)	Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
(1) Mailed Outside-County Paid Subscriptions Stated on PS Form 3541 (Include paid distribution above nominal rate, advertiser's proof copies, and exchange copies)	10,500	10,500
(2) Mailed In-County Paid Subscriptions Stated on PS Form 3541 (Include paid distribution above nominal rate, advertiser's proof copies, and exchange copies)	5,120	4,944
(3) Paid Distribution Outside the Mails Including Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Paid Distribution Outside USPS®	4,490	4,385
(4) Paid Distribution by Other Classes of Mail Through the USPS (e.g. First-Class Mail®)	50	50
c. Total Paid Distribution (Sum of 15b (1), (2), (3), and (4))	9,760	9,479
d. Free or Nominal Rate Distribution (By Mail and Outside the Mail)		
(1) Free or Nominal Rate Outside-County Copies Included on PS Form 3541	100	100
(2) Free or Nominal Rate In-County Copies Included on PS Form 3541	60	60
(3) Free or Nominal Rate Copies Mailed at Other Classes Through the USPS (e.g. First-Class Mail)	30	30
(4) Free or Nominal Rate Distribution Outside the Mail (Carriers or other means)	70	70
e. Total Free or Nominal Rate Distribution (Sum of 15d (1), (2), (3) and (4))	260	260
f. Total Distribution (Sum of 15c and 15e)	10,020	9,739
g. Copies not Distributed (See Instructions to Publishers #4 (page #3))	480	761
h. Total (Sum of 15f and g)	10,500	10,500
i. Percent Paid (15c divided by 15f times 100)	97.4%	97.3%
16. Publication of Statement of Ownership		
☒ If the publication is a general publication, publication of this statement is required. Will be printed in the January issue of this publication.	☐ Publication not required.	
17. Signature and Title of Editor, Publisher, Business Manager, or Owner	Date	
<i>Paul A. Westhelle</i>	10/29/08	
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Nature Notes

Frank Lang

Winter Warnings

*You know what it's like in the Yukon Wild when it's sixty-nine below;
When the ice-worms wriggle their purple heads through the crust of the
pale blue snow.*

*When the pine-trees crack like little guns in the silence of the wood,
And the icicles hang down like tusks under the parka hood;
When the stove pipe smoke breaks sudden off, and the sky is weirdly lit,
And the careless feel of a bit of steel burns like a red-hot spit;
When the mercury is a frozen ball, and the frost fiend stalks to kill
Well, it was just like that that day when I set out to look for Bill.*

The Ballad of Blasphemous Bill, Robert W. Service

For those of us who live in the State of Jefferson it will probably never get as cold as it did for Robert Service's character in *The Ballad of Blasphemous Bill*, but it might get cold enough to cause problems for those of us who get outdoors in winter.

Be prepared any time of year, not just winter, for hypothermia. That's when your body temperature drops because you are C O L D, and can't get warm. Hypothermia happens in stages as your core body temperature lowers as you lose heat faster than your body can retain or generate it. Many of us have probably been lightly touched by the Grim Reaper and not realized it. You're in the great outdoors and manage to get wet to the skin from perspiration and/or precipitation. Your body temperature starts to drop. You feel chilly, your skin feels numb, your fingers don't do what you want them to do, and you start to shiver. Guess what? You are starting down the slippery slope.

Years ago, this happened to me on a fern foray to Swan Mountain, on ridge between the Illinois and Applegate watersheds near Oregon Caves National Monument. The day was cold, wet, and windy, but not being wimps or sissies, my companions and I set out anyway. Rather than take the long way around we decided to head cross-country, up hill, through a steep, incredibly dense, very wet brush

field. By the time we reached Swan Mountain, we were soaked from rain, wet vegetation, and perspiration. When we stopped for lunch, I cooled off, way off, and started to shiver and had trouble with zippers. We ate quickly, found our mitten fern, and started back down the mountainside to our vehicle where we had dry clothes and could warm up and dry out.

If I had gotten colder, things could have gotten worse. Muscular coordination would have gone, I would have started mumbling and stumbling, become apathetic, then confused, irrational and finally semiconscious. Shivering would have stopped, but muscular rigidity would have set in. My companions would have had to act quickly to save my bacon. If we had planned to camp, they could have set up a tent, they could have stuffed me naked in a sleeping bag and tried to get me to drink warm fluids, if I could. As a last resort, they could have drawn straws to see which one of them would strip naked to get into the bag with me to warm me up. Fortunately, this never happened.

The best way to avoid hypothermia is to dress for the occasion. If you know you are going to be out in the weather, be prepared. Layer your clothing with modern synthetics and wool that keep you warm and dry. Avoid cotton any time you are in the field any time of year. Cotton soaks up moisture, stays wet, and keeps you

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cold, especially when the wind blows. Many lightly clad folks caught in summer storms die of hypothermia. So, be prepared, as the Boy Scouts like to say.

Thanks to the authors of *Winter: An Ecological Handbook* for the Robert Service verse and almost everything you would ever want to know about that chilly season.

JM

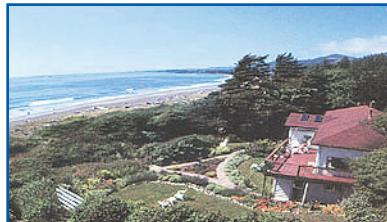
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jar). Light and let the flame shine through. Designs can be cut on the sides, a snowflake, face, tree, star, or they can be decorated with colored inks and pens. This is a great project for children where they can see their artwork glow!

Bring your outdoor lanterns in for the season, set out the candles and turn off the electric lights. Put stones, small pinecones, cranberries, nuts, marbles, or colored pasta in glass jars and then place a candle pillar on top. Beeswax candles can scent the room lightly with a natural and fresh fragrance and can easily made at home. Here's another mini-lesson. Buy cotton wicks (made for beeswax and not paraffin) and sheets of beeswax from a craft store, then cut to size. Place the wick on the edge of the wax sheet (extended about $\frac{1}{2}$ " from each end) and roll tightly, but delicately, using the warmth from your hands to meld together. When rolled use your warmth to gently press in the full edge of the wax so the candle stays rolled. Trim base of wick flush to candle and top of wick to $\frac{1}{4}$ ". Honestly, you can do this!

A good source for fun and easy to make lanterns is *Magic Lanterns*, by Mary Maguire, a treasure book full of beautiful and imaginative projects with explicit and illustrated instructions.

What would the winter holidays be without a fireplace? We are all too aware of the pollution created with burning wood, not to mention the rising cost of wood today. Ah, what to do? Cozy up to an alternative fire! Burn fire logs made from recycled materials. There are now logs made from completely renewable resources that produce 80% fewer emissions than traditional fires. Believe it or not, check out the Duraflame website and look into their approach to green fires www.duraflame.com.

Now that you are glowing let's move on to...

Green & Growing: The Tree

Trees are our friends; our ancestors took shelter, prayed, slept under, and in, trees. Forests and sacred groves were the original holy sanctuaries. Early Christian fathers had trouble getting people to gather inside for services, so in order to lure people, the earliest Gothic cathedrals were

designed to resemble the ancient forests of pre-Christian worshippers. The Roman Empire celebrated Kalends in early January by the adorning of their Tree of Life, a large green tree, with fruit, laurel and candles. Evergreens continued to be used and decorated throughout the centuries. Legend has it that Martin Luther set up an evergreen covered with candles representing the stars of heaven. Some say that it wasn't until the reign of Queen Victoria, who, along with Prince Albert, decorated their Christmas tree at Balmoral with wax dolls, candies and dried fruit, that the idea caught on and became tradition.

Green decorating is about creating a sanctuary of health and renewal. But what is more 'green', a real tree or an artificial tree? It appears that the bottom line is this: because Christmas trees are specifically grown for this purpose and can be wholly recycled they are better than a plastic, PVC, manufactured tree arriving at a U.S. port on a slow boat from China (more information is available at this site: www.christmastree.org/faketrees.cfm). Keep in mind, if you do buy a fake tree, that there are U.S. manufactured lead-free trees available; check out www.uschristmastree.com. And if you do choose to buy a real tree, make every effort to buy from a local farm. It benefits the local grower, the local economy and the environment. And of course, when the time comes to take the tree down, remember that it can be recycled in the form of rich mulch, which will ultimately assist in the process of growing new green matter!

Variations on a Green Theme

Give the gift of a tree to your city or neighborhood community. Plant it, care for it, gather round it and decorate it!

Make a Christmas tree for the birds (this is especially great for kids). Set a Christmas tree up outside where it can be easily viewed. Gather pinecones of various sizes and attach ribbons, wire or thread to pinecones for hanging. Coat each in peanut butter (you can also use lard). It's easiest to buy the large jars so you can slip the pinecones down into the peanut butter. Fill containers with a variety of bird seeds and dip the peanut butter coated pinecones

into the seeds. Hang onto the trees. It may take a day or two for the birds to discover your tree but soon it will be a feast for the feathered community.

Living trees are beautiful as gifts for yourself and others. If you prefer to *cut down on cutting down* but want a tree in your home, this is a great way to go. You can purchase a green, living tree from your local nursery and decorate it. It could be an evergreen or a fruit tree depending on your climate. If you want to plant it outside ask for advice on the transition from house to outdoors; also inquire about what kind of care is required and what trees have the best survival rate in your area. If you want to keep it inside year-round, ask questions on care, feeding, and pruning and make a choice for the tree determined by your time availability and lifestyle.

Who needs a whole tree, when you can actually just gather branches and boughs. Evergreen branches offer wonderful shapes and design possibilities. You can leave them in their natural state, or frost them (see Frosted Fruit in sidebar). Place them in a vase of natural materials like birch bark, a copper pot, or glass vase. Arrange greenery or pinecones around the base. Hang ornaments, bundles of herbs, ribbons, paper snowflakes, crystals on them. And when the season is over they can be placed back on the land and left as nature intended.

Though topiaries and bonsai can be expensive, the beauty of these unique natural wonders is that they can be used and redecorated for different holidays throughout the year.

And finally, a decorating trick that any college student can relate to: simply hang your favorite ornaments on an already existing plant in the room. One year when I lived in Arizona, my mother decided to use our very large cactus. We draped it in ornaments, pinecones and garlands. Magic happened that year when it snowed in Phoenix on Christmas Day and my father had to cancel his golf game!

Wreaths & Garlands

The use of wreaths at this time of year is symbolic of the circle of life, the wheel of seasons and continuous renewal of life. Although I have seen some exquisitely dec-

orated wreaths, I prefer the simple, fragrant ones. Wreaths of pinecones and evergreen show off the natural beauty of the greenery and need no other embellishment. A few years ago, a couple of friends showed up with a pile of different types of evergreens. The forest service had just gone through the woods and pruned the trees, leaving the boughs underneath. My friends hated to see them go to waste so they brought them to me. I bought a large wreath frame from a florist and started wiring on the boughs mixing the species by shape, size and style into a green medley of the pine, spruce and fir we are blessed with in this region.

Of course, you don't have to make your own wreath as usually many are readily available, but the fun of gathering boughs and crafting your own, inhaling the scent of nature in every breath, could become your very own family tradition and hold you delicately in your personal wheel and renewal of life. Oh, and did I mention that they make great, inexpensive gifts?

Garlands are equally simple to make and can be created as small, or large, short or long as needed. Wiring the boughs together is simple and berries, ornaments, pinecones, and herbs can be tied on or gently tucked in once the garland is in place. As some of you may know, I am a fan of pinecones, as if one can be such a thing, so, *naturally*, I love making garlands of pinecones and beads. (See sidebar, p. 7.)

Pinecones, Pomanders & Spicy Aromatics

And while we're on the subject of pinecones! It seems nothing reminds of us the winter holidays like warm and spicy fragrances. Pinecones, pomanders and cinnamon sticks are traditional favorites (hint: use the cinnamon available at your local florist's – it is lower than food grade and therefore less expensive). Tie bundles of them together and place in bowls for a delightfully warm look and spicy fragrance.

Pomanders from the French "pomme d'ambre," or apple of amber, invite a deep breath. They may seem old-fashioned but they are better than any chemically laced potpourri on the market. (See sidebar, p. 7.) In a glass bowl place several oranges on the bottom, then decorate more as

pomanders. Be creative. Cover some completely with cloves; place spiral, stripes and other designs on some. Layer them on the oranges. Then tuck in a few sprigs of pine for additional scent and texture. Pomanders also make lovely presents. These aromatic spheres were once carried and given as gifts by medieval kings. Shop your local flea markets or vintage shops for bowls and saucers befitting the gift recipient's style. Place pomander(s) in a nest of recycled paper and tie with fabric or ribbon. Top off with a sprig of greenery.

Scented pinecones are easy to make but require a little time to develop. Using essential oils such as cinnamon, vanilla, eucalyptus, or peppermint, brush small amounts of the oils onto the pinecones. Place the pinecones in sealed containers and let sit for a few days. Check the fragrance and add more if needed.

Another easy and beautiful decoration are cardamom pears. Get floral foam from your florist and carve into a pear shape. Place a twig into the top and stud the pear with cardamom pods secured with glue. Simply lovely!

And a Few Final Ideas . . .

- Go to your kitchen cupboards to find goods to decorate your tree. Small tangerines, strings of cranberries, even popcorn make lovely, edible, and more importantly environmentally friendly decorative choices. Or do what Queen Victoria and Prince Albert did, hang decorated whole walnuts on your tree. Very posh!
- If you do choose to buy new decorations, take care to buy ornaments made with sustainable materials and perhaps shop at markets that offer free-trade goods (there are a few in our region).
- Decorate your chandelier or overhanging lamp and chain with greens and branches, berries and fruit, hanging with fishing line from the lights.
- Gift wrap presents using fabric, even old patterned shirts or funky knit sweaters (always reusable), recycled paper, aluminum foil, newspaper, or simple brown paper tied with natural twine and decorated with twigs, dried flowers, small bundles of fresh herbs.



Mother's Rose Tree

My rose tree is 13" high and the base of the cone is 4½". My guess is there are somewhere around 200–250 roses, each about 1" wide. The ribbon is 1¼" wide and each is 21–21½" in length. So you will need quite a bit of ribbon for a tree this size. To hold the roses onto the tree my mother used 2" long pins with an oval pearlescent top. You could also use pins with glass, wooden or metal tops. They form the center of the rose and are highly visible so you do want them to be pretty. The tree could also be made larger or smaller and you could vary the size of the rose with the width and length of the ribbon. The ribbon she used is a satiny grosgrain but different types may work as well, even some with patterns and other colors could be very pretty and seasonal. The ribbon just needs to have enough body to hold the shape.

To make the tree: cut your strip of ribbon to the appropriate length. Starting at one end fold the ribbon into a small triangle and curl it inward, continue folding and curling around the center to the end. Secure to tree with pin. Remember as in nature, each rose does not need to be perfect. Pin the roses close together till the cone is covered. During the winter holidays I often put my tree on a small pedestal and place pinecones and trailing ivy around the base. These are the decorations I treasure.

Wrap with imagination and the earth in mind.

Decorating for the holidays provides so many ways to go green. My suggestion is to start with a natural theme; I promise you'll find that less glitz and less electricity equals more tranquility (and more green in your wallet). You'll appreciate this during the holiday rush. Think green and sustainable before you rush out to the big box stores for more plastic this holiday season. Buy local. With the strained economy we need to take care of our local communities *first*. Benevolence and beneficence...these are the true decorations for creating bountiful, still...green...holiday season.

JM

The 28th Annual Jefferson Public Radio Wine Tasting Returns to the Historic Ashland Springs Hotel!

By Abigail Kraft

Take time to enjoy the holiday season! Grab a date and head to downtown Ashland for another fantastic Jefferson Public Radio Wine Tasting – this year marks the 28th anniversary of this much-anticipated event! The **28th Annual Jefferson Public Radio Wine Tasting will again be held at the historic Ashland Springs Hotel on Thursday, December 4th from 6-9pm.** Guests will again partake in sampling wine and food amidst the gorgeously renovated hotel originally built as the Lithia Hotel in 1925. This 28 year old event brings JPR listeners, supporters, volunteers and staff together for a fantastic fund raising celebration to kick off the holiday season! We look forward to seeing *you* at this fabulous and fun fund



The 28th Annual JPR Wine Tasting takes place on Thursday, December 4th, 6-9pm at the Historic Ashland Springs Hotel in downtown Ashland. Tickets are \$45 for JPR Members and \$50 for the General Public. Early ticket purchase is recommended.

For more information call 541.552.6301 or 800.782.6191 or go online at www.ijpr.org.

PHOTO: STEVEN ADDINGTON

raiser that goes a long way toward raising money to support Public Radio. So, mark your calendars and buy your tickets early!

The customary crew will be in atten-

dance: 25-30 wineries from the Southern and Central Oregon region will be pouring their unusually fine vintages. **Agate Ridge, Cliff Creek Cellars,**

CONTINUED ON PAGE 17

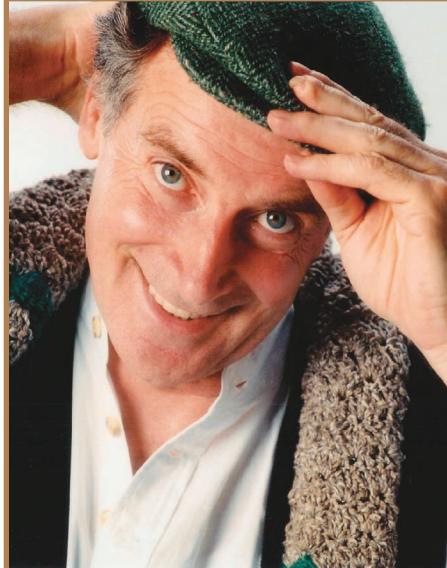
Tomáseen Foley's A Celtic Christmas

By Tomaseen Foley

One Christmas, when I was ten or twelve years old, in the remote parish of *Teampall an Ghleanntáin* in the west of Ireland, where I was born and raised, we had a prodigious and prolonged snow storm, the likes of which happens in Ireland no more than once or twice in a lifetime.

Snow was general all over Ireland that Christmas. The feathery snowflakes shawled field, meadow, bog, mountain and glen, gathering them all into a single magnificent silence. The snowy, smoke-colored crown of the hills seemed to glisten under the night sky, the stars like lights in the canopy of a celestial Christmas tent, and we – my family and our neighbors, the housebound audience.

We were housebound for nearly the entire twelve days of that Christmas. And just when everyone began to wonder if it would ever stop snowing – it did, a few days before Christmas Day, as I recall.



But nothing, not even the biblical deluge of feathery snow, could stop the neighbors at our end of the parish from gathering at each other's houses at Christmastime. In fact, it seemed to

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encourage them, for these were the people who seemed to spin and weave the patterns of life itself.

They arrived, red-faced, wrapped in tweed and wool, CONTINUED ON PAGE 17



Inside the Box

Scott Dewing

Hasta la Vista

I'm looking forward to Windows 7 about as much as I'm looking forward to Armageddon. In fact, given the choice, I might actually choose the latter. Unfortunately, Windows 7, which was "pre-beta" released to programmers and hardware vendors last month, will likely arrive before the end of the world despite Microsoft's penchant for protracted software development projects. Windows 7 will replace Microsoft's much touted but poorly received Windows Vista operating system.

I'm not very good at math but I can count pretty well because I still have all my fingers, which I put to good work to help me figure out, exactly, how Microsoft arrived at version 7 of Windows. The last numbered version of Windows was 3. I remember this quite clearly because the first time I used Windows, it was at version 3.11. I had been working with Macs for some years prior to that and I remember thinking, *Oh, this is just a lame Mac OS.*

After Windows 3.11 came a succession of Windows without version numbers: Windows 95, Windows 98, Windows 2000, Windows XP, then Windows Vista. According to my fingers, that would make "Windows 7" actually be Windows 9.

And that doesn't include counting Windows NT, which was the industrial strength version of Windows that ran in parallel to the less stable early versions of Windows. It also doesn't include Windows ME, which was the "Millennium Edition" of Windows that Microsoft introduced at the beginning of the 21st century.

If you count those versions as well, then Windows 7 becomes Windows 11. You can smush those versions together to form Windows 7-Eleven, which comes with a complementary lotto ticket and a Slurpee.

While "Windows 7" doesn't make much sense to us consumers who have been barraged by the succession of Windows versions with names, it does actually fit the common framework for software version and build numbering.

I did some research and discovered that, technically speaking, what we know as "Windows Vista" is version/build 6001.18063.080425-1930. While that may look like the Dewey Decimal System gone out of control, all of those numbers probably mean something to a handful of software developers at Microsoft. The first sequence of numbers are increased when there is a major change to the software. The second sequence is incremented when minor features or significant fixes have been added. The third sequence is incremented when minor bugs are fixed.

Early reports indicate that Windows 7 will probably not constitute a "major" change to Microsoft Windows. Perhaps Microsoft chose "7" in hopes of reversing all the bad luck they've had with Vista. Since its release in 2007, it's been a rough road for Vista. Early evaluations shredded it as "bloatware" that hogged system resources and turned a formerly fast Windows XP computer into a sluggish system. These issues were exacerbated by software incompatibilities.

Then earlier this year Microsoft attempted to pull the plug on further sales of Windows XP by trying to strong-arm computer manufacturers into offering only Windows Vista on all newly sold computers. This backfired and was met with both industry and end-user backlash. There was even a "Save Windows XP" campaign started by InfoWorld, a prominent media outlet that covers the technology industry, that collected more than 200,000 signatures for its online petition. That effort combined with computer manufacturers such as Dell utilizing "backward compatibility" loopholes in the Windows licensing agreement to continue selling Windows XP, put enough pressure on Microsoft to withdraw its Vista-only decree.

According to InfoWorld, "Windows 7 is just lipstick on the Vista pig... It's essentially the same kernel and the same OS, with a couple new technologies thrown in... If Windows 7 is more of the same, then maybe it's time to conclude that Windows is a technology dead end."

Analysts from Gartner, a leading information technology research and advisory company, last spring said that Microsoft needed to make "radical changes" to its operating system or risk becoming a has been. If InfoWorld is correct in its

“Windows 7 is just lipstick on the Vista pig... If Windows 7 is more of the same, then maybe it's time to conclude that Windows is a technology dead end.”

early assessment of Windows 7, there's no "radical changes" forthcoming with this latest version of Microsoft Windows, which will be released in 2010. And while this may not be the end of the world, it will surely be the beginning of Microsoft's struggle to retain users and remain

dominant on the desktop as the world shifts toward a computing environment in which the operating system becomes increasingly irrelevant.

JM

Scott Dewing is a technology consultant, analyst and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his website at: www.insidethebox.org



All the Election News That Wasn't Roundup for DECEMBER 2008

The only real question is whether the departing Bush staff will remove all the "O's" from the keyboards.

McCain showed a lot of gallows humor at the end, even giving away his personal items and shoes to reporters with a "guess I won't be needing these any more."

That Bud distribution COO position is starting to look pretty good. Beer distributor in chief.

Sarah Palin will stay on the campaign trail at least until 2012.

She did not concede because that would be socialism.

McCain was gracious in his concession, even if only referring to the winner as "that one-elect."

There was so much early voting that the election was over before it began. The McCain people had less luck getting the early vote out because many feared they would not make it to the House of Pancakes in time for the early bird special.

McCain responded with a half-hour robocall. Only a minute was planned, but he kept going off-message. Something about his eggs being runny.

Sarah Palin is now the future of the Republican Party, and it couldn't happen to a nicer party.

She was quite philosophical about the campaign, only saying if Joe Biden had shown up in Valentino, nobody would have said a word.

The wardrobe will go to the resale shop in Wasilla, where her sister has orders to be there at 9 when they open.

Some analysts say that while there was a negligible Bradley Effect, there was an Uncle Max effect, which is when you just can't hear the old war stories one more time.

Joe the Unlicensed Plumber doesn't make "Dancing with the Stars" despite his passable Sammy Davis Jr. sand dance to "Candy Man."

That's all the news that isn't.

**12 Noon Saturdays on JPR's
News & Information Service**



On the Scene

Larry Cooper

Getting On With The Show

For the last year and a half, I've had the pleasure (and excitement) of working with Herman Edel to produce the weekly two hour program *On With The Show* on JPR's *Classics and News Service*. I've known Herman since he first moved to Ashland more than 15 years ago, and I always enjoyed his weekly trips to Broadway on JPR. Producing the show is sometimes another story. Usually, when I meet Herman in Studio C to record the show, I know what musicals will be on the show. I like to be prepared and have the music already ripped into the digital editing system so that we can concentrate on recording Herman's wonderful commentary. But then there are the days when Herman announces, "We won't be doing that music this week", and he hands me two new CD's that I've never seen or heard before. This is the "excitement" part of helping create the show.

On With The Show usually presents two full length musical theater recordings per show. This could be a fairly boring format except that Herman always puts his own stamp on the show. Sometimes he'll wave a sheet of paper at me and say "you won't believe what this (expletive) reviewer said about the show we're doing." He then proceeds to read the review into the microphone with a running commentary on how stupid and ill informed the reviewer is. Other days, Herman announces, "We're phoning the biggest entertainment lawyer in New York for an interview," and I'm thinking, "what has this got to do with the show?" Of course, Herman always has a secret plan that ties the interview into the musicals that we are presenting that week. As the plan reveals itself, I am relieved. One of the biggest challenges in doing the show is constantly re-editing and tweaking the

music selections and commentary as we go.

Radio production has gone the way of every other form of media: Digital. A two hour show actually consists of 2 very large digital computer files that are mixed from dozens of music cuts and bits of recorded commentary. With the click of a mouse, I rearrange, trim, fade, undo, redo, etc. For Herman, on the other side of the microphone, it means a world of changing possibilities. If a cut is too long, we listen to it and Herman says, "just cut out the introduction and fade into the singing...." Five minutes later he says, "let's put the introduction back and trim a minute of the instrumental in the middle of the song." The mouse is heating up under my hand, but

when all is done, we have a new masterpiece.

Recently, Herman had another surprise for me. "Can you meet me over at the Key Of "C" next Sunday at 9:15?" What is this man thinking? So I ask and Herman replies, "I love the music happening every Sunday morning there. I just need you to bring your portable recording equipment and we'll be done in 30 minutes." It does sound like fun, so on Sunday, I'm walking up the street to Key Of "C" with our visiting Japanese student in tow. Before we even get to the door, exotic sounds are wafting down the street. As we enter, I can see that my Japanese visitor is amazed and a bit unsure of how to navigate the crowded, noisy scene. There are 6 or 7 musicians in the middle of the very small café surrounded by 10 circle dancers nimbly hopping around chairs and tables to the beat of the Eastern European sounds. There is no place left to sit, but when these ethnic music fans see Herman, the sea of people parts for us and I miraculously find a spot to park my laptop computer. My Japanese friend has joined up with one of the regu-

“

With the click of a mouse,
I rearrange, trim, fade,
undo, redo, etc. For
Herman, on the other side
of the microphone, it
means a world of
changing possibilities.

lars for an intense “foreign exchange” and I finally stand with my microphone in hand right in the midst of the tumult struggling to adjust levels to constantly changing timbres and solos. I can barely distinguish the sound in my headphones from the noise all around me and suddenly I notice that the Japanese student is toe stepping with the circle dancers around me and the musicians. What happened to our Broadway Musical show?? Herman motions for me to join him in the corner for an interview with the café owner and leader of the band.

Next week back in the studio, Herman is searching through the music library for ethnic songs from Broadway musicals. He remarks, “You would think that *Fiddler On The Roof* would be loaded with ethnic music, but most of it is just the usual Broadway style.” After much searching and a phone call to a trusted musicologist, Herman picks out cuts from *Fiddler*, *Kismet*, *Tovarich* and *Jamaica*. Another miracle of digital editing and we have the “Ethnic Music” show. Broadway will never be the same. **JM**

On With the Show with Herman Edel airs Saturdays at 5pm on JPR’s *Classics & News Service* and online at www.ijpr.org.

Celtic From p. 14

their breath visible in the light of their lanterns, bearing the gifts of music, of song, of dance, and of story. Oh, how great the heart and heroic the spirit that could find in so simple a ritual so much laughter and light.

Life itself might not regenerate at that darkest time in the round of the year unless they were there with each other, in community, laughing, singing, dancing, playing music, telling stories, rekindling the flame in the hearth.

Tomáseen Foley’s A Celtic Christmas seeks to recreate just such a night, on stage, and rekindle that same flame – a flame that lingers in the heart long after the curtain comes down.

For the thirteenth successive year the show criss-crosses the country, from California to Tennessee and from Oklahoma to Oregon. **JM**

Wine From p. 14

Devitt, Valley View Vineyards, Girardet Wine Cellars, John Michael Champagne Cellars, Paschal Winery, Longsword Vineyard, Pebblestone Cellars, Rocky Knoll, EdenVale Winery, Trium, Foris Vineyards, Silvan Ridge, RoxyAnn Winery, Troon Vineyards, Wooldridge Creek and **Weisingers of Ashland** to name just a few. Also, local food providers will be bearing the fruits of their labor in the form of delectable hors d’oeuvres and confections for all to enjoy! Among the many who are generously contributing their goods are **Dagoba Organic Chocolate, Larks Home Kitchen, Rocky Mountain Chocolate Factory, Noble Coffee Roasting, Origami Catering Company, Geppettos, Pholia Farms and the Rogue Creamery and Standing Stone Brewing Co.**

And of course, it wouldn’t be the same without the **Not-So-Silent** Wine and Gift Auction, this year hosted by Colleen Pyke and Marie Kimokeo-Goes. The Auction provides all who attend with a great opportunity to bid on amazing wine, gift certificates, and unusual objects perfect for the holiday gift giving season!

Music will be provided by **The Ed Dunsavage Trio** upstairs in the Ballroom as well as **Back Porch Swing Jazz**, back by popular demand, performing in the Crystal Room!

This year’s event is again sponsored by the **Ashland Food Co-op!** Tickets are \$45 for members and \$50 for the general public. Each guest will receive a gorgeous souvenir wine glass. Tickets can be purchased at **Chateaulin Selections**, 52 East Main St., downtown Ashland and **Adam’s Deli**, 2901 Doctor’s Park Drive in Medford. Tickets are also available online at www.ijpr.org or by calling JPR at 541.552.6301. **Advance ticket purchase is highly recommended!** **JM**



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Program Guide

At a Glance

Focus

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF

Listen for *The Metropolitan Opera* broadcast each Saturday at 10 a.m. on the *Classics and News Service*. The Met is a vibrant home for the most creative and talented artists, including singers, conductors, composers, orchestra musicians, stage directors, designers, visual artists, choreographers, and dancers from around the world. Known as the venue for the world's greatest voices, the Met has been under the musical direction of James Levine since 1976. *The Metropolitan Opera*'s Saturday matinee broadcasts are the longest-running continuous classical program in radio history. The 78th season of broadcasts kicked off on November 29th and continues this month with *Tristan und Isolde* by Wagner, on December 6th; *The Queen of Spades* by Tchaikovsky on December 13; *Thaïs* by Jules Massenet on December 20th; and *The Magic Flute* by Mozart on December 27th. Twenty-two broadcasts will be presented on the Toll Brothers-Metropolitan Opera International Radio Network through April 25. Margaret Juntwait returns as the series's host for her fifth season, joined by commentator Ira Siff.

Holiday Specials

Again this year JPR offers up some holiday treats, including a wonderful production of Dickens' *A Christmas Carol* featuring the one-of-a-kind talent of Jonathan Winters. Bill McLaughlin examines the creation of "Twas the Night Before Christmas," Yo-Yo Ma and friends create an intimate holiday music jam, and NPR showcases a variety of performances from their vast archives. Keep checking the JPR website for more specific show descriptions and broadcast times for all of our seasonal specials. And don't forget to tune in on Wednesday night, December 31st to ring in 2009!

Volunteer Profile: Maria Kelly

I had the great pleasure of hosting *Open Air* as a staff person for 6-7 years. Soon after leaving Jefferson Public Radio I accepted the position to produce the One World Concert Series, presented by Southern Oregon University and sponsored by JPR.



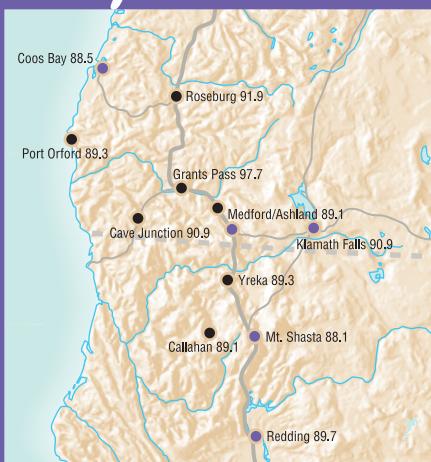
In the meantime, I continue to enjoy a positive working relationship with JPR as the booking agent for their performing arts season at The Cascade Theatre in Redding CA.

I also schedule some concerts for colleagues at the Tower Theatre in Bend Oregon; and am currently working with a new club called Stillwater in Ashland to produce up and coming, as well as some established, artists in a variety of genres. Working production on various music festivals on the West Coast has also been a fun and challenging way to experience music.

However, in my busy schedule I am always grateful to find the time to sit in as

CONTINUED ON PAGE 25

Rhythm & News www.ijpr.org



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5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air with Terry Gross

4:00pm All Things Considered

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob
Parlocha

Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

12:00pm E-Town

1:00pm West Coast Live

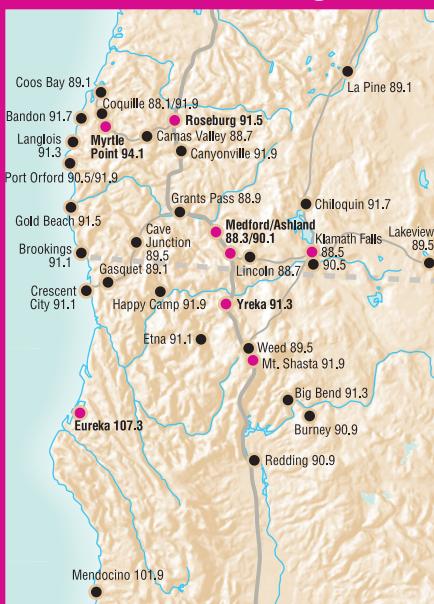
3:00pm Afropop Worldwide
4:00pm World Beat Show
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Grateful Dead Hour
9:00pm The Retro Lounge
10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm New Dimensions
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Thistle & Shamrock
10:00pm Music from the Hearts of Space
11:00pm Late Night Jazz/Bob Parlocha

CLASSICS & NEWS

www.ijpr.org



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Monday through Friday

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12:00pm Siskiyou Music Hall

4:00pm All Things Considered

7:00pm Exploring Music

8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition

8:00am First Concert

10:00am Metropolitan Opera

2:00pm Siskiyou Music Hall

3:00pm From the Top

4:00pm All Things Considered

5:00pm On With the Show

7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition

9:00am Millennium of Music

10:00am Sunday Baroque

12:00pm Siskiyou Music Hall

3:00pm Car Talk

4:00pm All Things Considered

5:00pm To the Best of Our Knowledge

7:00pm State Farm Music Hall

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BAYSIDE/EUREKA

KJPR AM 1330

SHASTA LAKE CITY/

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Monday through Friday

5:00am BBC World Service

7:00am Diane Rehm Show

8:00am The Jefferson Exchange

10:00am Here & Now

11:00am Talk of the Nation

1:00pm To the Point

2:00pm The World

3:00pm The Story

4:00pm On Point

6:00pm World Briefing from the BBC

7:00pm As It Happens

8:00pm The Jefferson Exchange (repeat of 8am broadcast)

10:00pm BBC World Service

Sunday

5:00am BBC World Service

8:00am To the Best of Our Knowledge

10:00am On The Media

11:00am Marketplace Money

12:00pm Prairie Home Companion

2:00pm This American Life

3:00pm Studio 360

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show

4:00pm Zorba Paster on Your Health

5:00pm The State We're In

6:00pm People's Pharmacy

7:00pm The Parent's Journal

8:00pm BBC World Service

Translator

Klamath Falls

91.9 FM

Saturday

5:00am BBC World Service

8:00am Marketplace Money

9:00am Studio 360

10:00am West Coast Live

12:00pm Whad'Ya Know

2:00pm This American Life

3:00pm A Prairie Home Companion

5:00pm Selected Shorts

6:00pm The Vinyl Cafe

7:00pm New Dimensions

8:00pm BBC World Service

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- Comments about our programming

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MONDAY-FRIDAY

5:00am–6:50am
Morning Edition

The latest in-depth international and national news from National Public Radio, with Renee Montagne and Steve Inskeep.

6:50–7:00am
JPR Morning News

Darcy Danielson brings you the latest regional news and weather.

7:00am–Noon
First Concert

Classical music throughout the morning hosted by Don Matthews. Includes: *Earth and Sky* at 8:30 am, *Featured Works* at 9:00, and *As It Was* at 9:30.

Noon–4:00pm
Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller. Includes *NPR News* at 12:01pm, *As It Was* at 1:00pm, *Featured Works* at 2:00, and *Earth & Sky* at 3:30pm.

4:00pm–7:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Robert Siegel, Michelle Norris and Melissa Block.

7:00pm–8:00pm
Exploring Music with Bill McGlaughlin

8:00pm–2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Alison Young, Ward Jacobson, and Scott Blankenship.

SATURDAYS

6:00am–8:00am
Weekend Edition

The latest national and international news from NPR.

8:00am–10:00am
First Concert

Classical music to start your weekend with Ted Prichard.

10:00am–2:00pm
Metropolitan Opera

2:00pm–3:00pm
Siskiyou Music Hall

Classical music for your Saturday afternoon, with Ted Prichard.

3:00pm–4:00pm
From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

4:00pm–5:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

5:00pm–7:00pm
On With The Show

The best of musical theatre from London's West End to Broadway, hosted by Herman Edel.

7:00pm–2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Bob Christiansen and Scott Blankenship.

SUNDAYS

6:00am–9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am–10:00am
Millennium of Music

Robert Aubry Davis surveys the rich – and largely unknown – treasures of European music up to the time of J.S. Bach.

10:00am–Noon
Sunday Baroque

Suzanne Bona bring you two hours of Baroque and early music written before 1750.

Noon–3:00pm
Siskiyou Music Hall

Classical music for your Sunday, with Ted Prichard.

3:00pm–4:00pm
CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm–5:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

5:00pm–7:00pm
To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm–2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Bob Christiansen and Scott Blankenship.

* indicates December birthday

First Concert

Dec 1 M Mendelssohn: *Calm Sea and Prosperous Voyage*
 Dec 2 T Brahms: Violin Sonata No. 2
 Dec 3 W Soler*: Sonatina No. 64 in G major
 Dec 4 T Vieuxtemps: Violin Concerto No. 5
 Dec 5 F Rachmaninoff: Preludes, Op.32, Nos. 10-13
 Dec 8 M Poncé*: Sonata No. 3
 Dec 9 T Waldteufel*: *Madeleine*
 Dec 10 W Franck*: Symphonic Variations
 Dec 11 T Mozart: Symphony No. 35
 Dec 12 F Arthur Meulemans: Horn Concerto No. 1
 Dec 15 M Michel-Richard de Lalande*: Symphonie
 Dec 16 T Beethoven*: String Quartet in F major
 Dec 17 W Rimsky-Korsakov: *Capriccio espagnol*
 Dec 18 T Tchaikovsky: *Nutcracker Suite*
 Dec 19 F Haydn: Trio in E major
 Dec 22 M Samuel Adler: *To Celebrate a Miracle*
 Dec 23 T Wolf-Ferrari: *The Jewels of the Madonna*
 Dec 24 W Medtner*: *Romantic Sketches for the Young*
 Dec 25 T Handel: *Messiah*
 Dec 26 F Liszt: *Réminiscence de Lucrezia Borgia*
 Dec 29 M Debussy: String Quartet
 Dec 30 T Schubert: Sonata in A minor
 Dec 31 W E. J. Moeran: Rhapsody for Piano and Orchestra

Siskiyou Music Hall

Dec. 1 M Brahms: Serenade No. 1 in D major
 Dec. 2 T Chausson: Piano Trio in G minor
 Dec. 3 W Mozart: Piano Concerto No. 25
 Dec. 4 T Harty*: *An Irish Symphony*
 Dec. 5 F Reicha: Quintet in E minor
 Dec. 8 M Sibelius*: Symphony No. 2
 Dec 9 T Cherubini: String Quartet No.3 in D minor
 Dec 10 W Christian Sinding: Piano Concerto in D major
 Dec. 11 T Berlioz*: *Symphonie Fantastique*
 Dec. 12 F Mendelssohn: Concerto for 2 pianos in E
 Dec. 15 M Vaughan Williams: String Quartet No. 1 in G minor
 Dec. 16 T Beethoven*: Piano Concerto No. 3
 Dec. 17 W Strauss: Sonata in E flat
 Dec. 18 T MacDowell*: Piano Concerto No. 2 in D minor
 Dec. 19 F Glazunov: Symphony No. 7, "Pastoral"
 Dec. 22 M Franz Schmidt*: String Quartet in A major
 Dec. 23 T Schubert: Symphony No. 9, "Great"
 Dec. 24 W Haydn: "Emperor" Quartet in C major
 Dec. 25 T A Musical Celebration of Winter (Starts at 1pm)
 Dec. 26 F Max Bruch: Symphony No. 1
 Dec. 29 M Tomas Breton*: Piano Trio in E major
 Dec. 30 T Brahms: Quartet No.1 in G minor
 Dec. 31 W Franco Alfano: Symphony No. 2

Classics & News Highlights

Metropolitan Opera

December 6 • Tristan und Isolde by Richard Wagner

Conductor: Daniel Barenboim
 Katarina Dalayman, Michelle DeYoung, Peter Seiffert, Gerd Grochowski, and Kwangchul Youn

December 13 • The Queen of Spades by Piotr Ilyich Tchaikovsky

Conductor: Seiji Ozawa
 Maria Guleghina, Ekaterina Semenchuk, Felicity Palmer, Ben Heppner, Mark Delavan, and Vladimir Stoyanov

December 20 • Thaïs by Jules Massenet

Conductor: Jesús López-Cobos
 Renée Fleming, Michael Schade, Thomas Hampson, and Alain Verner



December 27 • The Magic Flute by Wolfgang Amadeus Mozart

Conductor: Asher Fisch
 Nicole Cabell, Cyndia Sieden, Dimitri Pittas, Rodion Pogossov, and Eric Owens

Soprano Nicole Cabell plays the role of Pamina in *The Magic Flute*.

From The Top

December 6 • Laurie Auditorium at Trinity University, San Antonio, TX. From Trinity University in San Antonio, Texas, this week's line-up of outstanding performers includes a teenage pianist performing one of the most daunting show pieces for piano and a very young trio performing the exciting final movement of Beethoven's Piano Trio in C minor.



Seiji Ozawa returns to the Met to conduct six performances of Tchaikovsky's *The Queen of Spades*.

December 13 • Ravinia Festival, Highland Park, IL. Ravinia Festival in suburban Chicago plays host to this week's show, and features a tiny violinist from Seattle who is a big Harry Potter fan, and the 2007 Junior Division winners of the Fischoff National Chamber Music Competition, the Vesta Trio from Wisconsin.

December 20 • Texas Tech University, Lubbock, TX. This week's show comes from the western plains of Lubbock, Texas. The line-up of outstanding performers includes a 13-year-old pianist and a 9-year-old guitarist.

December 27 • New England Conservatory's Jordan Hall, Boston, MA. This week, *From the Top* features a line-up of outstanding young musicians, including a 17-year-old from New Jersey performing the first movement of Debussy's Cello Sonata.

Exploring Music with Bill McGlaughlin

Week of December 8 • Berlioz: A five-part biography on the life of Hector Berlioz.

Week of December 15 • In A Family Way: This week we'll listen to families making music through the generations, each with their own stories and traditions to share.

Week of December 22 • Bach's Christmas Oratorio: An exploration of the six Cantatas performed in Leipzig's St. Thomas and St. Nicholas Churches in December 1734.

Week of December 29 • Nationalism: Monday: Poles, Czechs and Rumanians
 Tuesday: Hungary
 Wednesday: France
 Thursday: Scandinavia
 Friday: From Russia to Albion

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living. If you have a health question for Dr. Paster, call 1-800-462-7413. www.zorbapaster.org

CHERRY CHOCOLATE RUM COOKIES

(Makes about 36 cookies)

1 1/4 cups All purpose flour
1 1/2 tsp Baking powder
1/2 tsp Salt
1/2 cup Dried cherries
12 oz Bittersweet chocolate
1/4 cup Unsalted butter
1/4 cup Dark rum
2 Eggs

In a bowl whisk together flour, baking powder, salt, and dried cherries. Set a metal bowl over a saucepan of barely simmering water. Melt chocolate and butter in metal bowl, stirring occasionally. Stir in rum and cool. Whisk in eggs and stir in flour mixture. Chill dough, covered, 1 hour, or until firm enough to handle.

Divide dough and on a sheet of wax paper and form each half into a 10-inch log. Chill logs, wrapped in wax paper, 4 hours, or until firm.

To Bake: Preheat oven to 350° F. and lightly butter 2 baking sheets.

Cut logs into 1/2-inch-thick rounds and arrange about 1 inch apart on baking sheets. Bake cookies in batches in middle of oven 8 minutes and transfer to cooling racks. Cool cookies completely.

Nutrition Facts

Serving size: 3 cookies. Percent daily values based on a 2000 calorie diet. Nutrition information calculated from recipe ingredients.

Amount Per Serving (% Daily Value)

Calories 261.83
Calories From Fat (43%) 111.30
Calories From Protein (6%) 15.74
Calories From Carbs (47%) 123.89
Calories From Alcohol (4%) 10.91
% Daily Value
Total Fat 13.43g 21%
Saturated Fat 7.72g 39%
Monounsaturated Fat 1.37g
Polyunsaturated Fat 0.33g
Trans Fatty Acids 0.00g
Cholesterol 51.06mg 17%
Sodium 176.16mg 7%

PROGRAM GUIDE

Rhythm & News Service

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DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-9:00am **Morning Edition**

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50 with Darcy Danielson.

NORTHERN CALIFORNIA ONLY:

7:50am **California Report**

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am-3:00pm **Open Air**

An eclectic blend of the best singer/songwriters, jazz, blues, world music and more, exploring the close connections between wildly different styles in an upbeat and spontaneous way. Hosted by Eric Alan and Eric Teel.

3:00pm-4:00pm **Fresh Air with Terry Gross**

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm **All Things Considered**

The latest national and international news from NPR. Hosted by Robert Siegel, Michelle Norris and Melissa Block.

6:00pm-8:00pm **The World Café**

The best in contemporary and alternative music, in-studio performances and musician interviews, with David Dye.

8:00pm-10:00pm **Echoes**

John Diliberto creates a nightly soundscape of relaxing music from a wide array of styles.

10:00pm-2:00am **Late Night Jazz with Bob Parlocha**

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00am-10:00am **Weekend Edition**

The latest national and international news from NPR.

10:00am-11:00am **Living on Earth**

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues. Includes *California Bird Talk* at 10:04am.

11:00-Noon **Car Talk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm **E-Town**

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm **West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm **AfroPop Worldwide**

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm **The World Beat Show**

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm **All Things Considered**

The latest national and international news from NPR. Hosted by Andrea Seabrook.

6:00pm-8:00pm **American Rhythm**

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm **The Grateful Dead Hour**

David Gans hosts a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm **The Retro Lounge**

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm-2:00am **The Blues Show**

Four hours of blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am-9:00am **Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am–10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm

Jazz Sunday

Host Steve Davidson explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm

Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm–4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm

All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

6:00pm–9:00pm

The Folk Show

Cindy DeGroat, Karen Wennlund, and Bill Ziebell bring you the best in contemporary folk music.

9:00pm–10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am

Late Night Jazz with Bob Parlocha



Sixteen-year-old jazz phenom Grace Kelly.

Rhythm & News Highlights

Marian McPartland's Piano Jazz

December 7 · Grace Kelly

Sixteen-year-old jazz phenom Grace Kelly began making waves in the Boston area with her sax playing before she was even a teenager. Since then, she's played with a host of jazz legends, including Phil Woods, who knighted her with his trademark leather cap. As if her early sax stardom weren't enough, Kelly has recently begun singing as well. She'll display her vocal acumen on "East of The Sun" before showing off her sax skills on "Round Midnight."

December 14 · Sam Reider

Piano Jazz introduces another amazing young jazz pianist – Sam Reider. Though he's still a student at Columbia University, the San Francisco native has already released an album with his group, Uptown Trio, and recently wrapped up a tour of the West Coast. Reider performs his composition "Tatiana" before joining McPartland for a duet of Ellington's "Warm Valley."

December 21 · Rebecca Parris

Boston-based singer Rebecca Parris has won fans and critical praise for her impeccable phrasing and classic sense of swing. Her rich and sultry voice has spawned comparisons to Rosemary Clooney and Dinah Washington, but Parris's sound is very much her own. She brings her pianist Brad Hatfield to perform "Weaver of Dreams," and McPartland joins in on "Alone Together."

December 28 · John Harmon

John Harmon is an enthralling jazz pianist, a tireless educator, and a widely commissioned composer. A diverse musician, Harmon explored the realms of fusion with the nonet, Matrix, but he's also created classical chamber works. In both his playing and his compositions, Harmon draws on his love of the outdoors and Native American traditions as you'll hear when he performs his composition "Taos Pueblo."

The Thistle & Shamrock

December 7 · Roots Run Deep

Musical communities across the U.S. and Canada show their roots with great traditional fiddling, expressive singing, and ear-catching blends of American and Celtic music.

December 14 · Ferintosh

Ferintosh talk about their distinctive blend of Celtic and Baroque music. The all-star trio – featuring David Greenberg on fiddle,

Abby Newton on cello and Kim Robertson on Celtic harp – share how they draw inspiration from 18th century collections of Scottish airs and dance tunes.

December 21 · Season's Greetings

Join us around the hearth for our annual holiday gathering of seasonal music and greetings.

December 28 · Midwinter Sun

This programs presents music inspired by the shortest days of the year and the ancient spirit of Yule.

New Dimensions

December 6 · Exploring the Mythic Frankenstein with Molly Dwyer

December 13 · Toward a Dignitarian World with Robert Fuller

December 20 · Dreaming your Way to Higher Consciousness with Tenzin Wangyal Rinpoche

December 27 · An Encounter with the Mystics with Mirabai Starr

Afropop Worldwide

December 6 · Afropop artists celebrate the 60th Anniversary of the U.N.'s universal declaration of human rights. On this special edition, cutting edge African and Diaspora artists—Emmanuel Jal from Sudan, K'Naan from Somalia, Angelique Kidjo from Benin, Gilberto Gil from Brazil and others—celebrate the landmark affirmation of human rights launched in 1948 in the wake of World War II.

December 13 · Afropop's 2008 Road Show

On this program we catch up with an exciting collection of hearty, traveling Afropop musicians. We'll hear insights, memories and fabulous music from Nigeria's Seun Kuti, Mali's Mory Kanté, Umalali and The Garifuna All-Stars, Lobi Traoré, Joep Pelt, and more.



Afropop Worldwide host Georges Collinet

December 20 · The rise of the religious music industry in Kenya: The Gospel from Roots to Rap.

Our guest, author and ethnomusicologist Jean Kidula, will trace Kenyan music's development from the 1940s to the present, placing rare and unavailable musical examples from her extensive collection in historical context.

December 27 · TBA

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MONDAY-FRIDAY

5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

A live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00am

Here & Now

A fast-paced program that covers up-to-the-minute news and also provides regular features on food, technology, finance, culture and more. Hosted by Robin Young.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

The Story

Hosted by Dick Gordon, the program brings the news home through first-person accounts.

4:00pm-6:00pm

On Point

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity – focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm-7:00pm

World Briefing from the BBC

A concise round-up of all the main international news of the hour, combined with clear explanation and analysis.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-8:00am BBC World Service

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Marketplace Money

Tess Vigeland hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm-7:00pm

The Vinyl Café

The Vinyl Café is written and hosted by Stuart McLean and features stories, essays and music.

7:00pm-8:00pm New Dimensions

8:00pm-8:00am BBC World Service

SUNDAYS

5:00am-8:00am BBC World Service

8:00am-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00am On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm Marketplace Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm Studio 360

Repeat of Saturday's broadcast.

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3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

The State We're In

6:00pm-7:00pm

People's Pharmacy

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-8:00am

BBC World Service

Volunteer

From p. 18

a substitute host of *Open Air* when the need arises. I do miss radio and the connection one develops with the listener through the medium of music. I share the inspiration many derive from a live music performance. Yet as much as I thrive on live music, I have found it is the intimacy of a musical moment - the ecstasy of a perfect segue and the bliss of blending different genres - that is the most rewarding part of the radio hosting experience. **JM**

American Rhythm

"The Gourmet Oldies Show"

An eclectic, in-depth retrospective of vintage American music, produced and hosted by Craig Faulkner.

Saturday evenings 6-8:00pm

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Recordings

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Best of the Year 2008

Times may be tough in the music business and beyond; but that hasn't dimmed the relevance of music in the slightest, nor has it limited the creativity of the artists making it. If anything, the deluge of worthy releases crested higher than ever at JPR this year. To even mention all of 2008's fine CDs would take more space than this column allows; so we'll just mention a few of our very favorites as gift possibilities. What's better, cheaper and more lasting to give than music? What will better brighten a difficult day or celebrate a beautiful one? Music is still essential. And so is supporting the musicians who play it.

Eric Alan
JPR Music Director/*Open Air* host

One of my favorite 2008 releases was actually recorded in 1991-95: *Big Blue Ball*, recorded at Peter Gabriel's studios in conjunction with the World of Music and Dance Festivals. The all-star cross-cultural collaborations are outstanding; *Big Blue Ball* ranks with Gabriel's best work, and he is but one of a long list of contributors. In the singer-songwriter world, I most loved Meg Hutchinson's *Come Up Full* and Tina Dico's *Count to Ten*, each of which offer their eloquent pleasures. A close third was Jonatha Brooke's elegant treatment of Woody Guthrie's unsung words, *The Works*. I also loved the retro British soul and blues of James Hunter's *The Hard Way*. Melody Gardot's crossover jazz debut *Worrisome Heart* grew on me slowly but surely. Other slow-growing but lasting roots CDs for me came from Gary Louris (*Vagabonds*) and the BoDeans (*Still*). And never mind the mainstream hype: no one was more daring—and more capable of pulling it off—than John Mayer on *Where the Light Is*. He performed, recorded and filmed three totally different and hot concerts on the same night: solo acoustic, his blues power trio and his full soul band in succession. His music will last long after the paparazzi have gone home. So will

many other releases from 2008 artists that the paparazzi will never pester. It was a fine musical year.

Don Matthews
Classical Music Director / Host *First Concert* and *Saturday Morning Opera with Don Matthews*

Since her debut recording in 2007 of the "Goldberg" Variations of Bach, Simone Dinnerstein has been playing concerts all over the world. Her success story is quite unusual in the classical music world (see *New York Times*, August 28, 2007) but she has been making up for lost time. She has a new Telarc release, *The Berlin Concert* recorded in November 2007 featuring Bach's French Suite No. 5, Beethoven's final sonata and "Twelve Variations on a Chorale by J.S. Bach" of American composer Philip Lasser.

The passing of Lorraine Hunt-Lieberson in July 2006 at age 52 left us with too few recordings of this gifted singer. Now, Emmanuel Music based in Boston has released a recording from their archives on the Avie label; it features two arias from different Bach cantatas and Dejanira's music from Handel's opera, "Hercules". Let's hope there is more of Ms. Hunt-Lieberson in the Emmanuel Music archives.

Hesperion XXI offers a new release on Alia Vox of music written more than seven hundred years ago but only re-discovered in 1907. *Estanties et Danses Royales* is from the courts of Louis IX and Philip IV of France copied by an anonymous musician around 1310. It is one of the earliest surviving collections of medieval instrumental music helping to erase seven centuries of musical amnesia.

Cindy deGroft
Co-host *The Folk Show*

Here are my reflections on memorable, quality releases of the 2008. In addition to those I mentioned in my October column,

Ribbon of Highway, Endless Skyway features some of my favorite Texas singer-songwriters, recorded in fine venues across the land; it's a loving tribute to the poetic voice & vision of Woody Guthrie. Mavis Staples' live recording from Chicago, *Live, Hope at the Hideout* is a heart stopping, life altering experience. Also on my list, Darrell Scott's *Modern Hymns*, recorded live over 3 days in the studio during a break from his project, "Invisible Man." This is a great collection of cover tunes from a phenomenal player and his friends. Kasey Chambers & her husband Shane Nicholson have released *Rattlin' Bones*, reminding me of the classic country-Americana duo tradition; it's a nice trick for a couple of Aussies. Heidi Talbot's second solo release *In Love & Light* is excellent. Chumbawamba's *The Boy Bands Have Won* is uniquely wonderful in many ways. The best of Steve Riley and the Mamou Playboys and Michael Doucet's new collection, are stellar releases in the Zydeco & Cajun genres. Jonathan Byrd's dark album *The Law & The Lonesome* is a quality production. Rachel Harrington's *City of Refuge* is quite good. And finally, Charlie Haden's family & friends project, *Ramblin' Boy* is extraordinary both in scope, and presentation.

Derral Campbell
Host *Rollin' The Blues* and
Co-host *The Blues Show*

Catherine Russell's release on the Random Chance label, *Sentimental Streak*, brings strong Jazz influences into play with her playful interpretations of classics and originals. Dennis Gruenling teamed up with Steve Guyer and Rick Estrin to make a fine tribute to Little Walter, *I Just Keep Lovin' Him*, on the Backbender label. Steve Guyer's Severn release, *Radio Blues*, further showcased the veteran's prowess. And Rick Estrin has just released *On the Harp Side*, with strong support from guitar aces Kid Andersen and Rusty Zinn. Nathan James and Ben Hernandez put out a ringing acoustic release on the Sacred Cat label, *Hollerin*. Another wonderful acoustic release was a first-time-out effort for Samuel James on the Northern Blues label, *Songs Famed For Sorrow and Joy*. Nappy Brown died this year, but the veteran Blues shouter went out with an ace of an album, *Long Time Coming* on Blind Pig Records. Ruthie Foster's Rabadash release, *What You Gotta Go Through* showed that she is building capably on her

earlier work, and in the same vein, Eric Bibb returned with a fine Telarc outing, *Get Onboard*. Watermelon Slim and the Workers' third release on the Northern Blues label, *No Paid Holidays*, really locks him in as a must-see artist in my book.

Finally, a trio of titles from the Delta Groove imprint rounds out my 2008 Hall of Hits. First, The Mannish Boys put out *Lowdown Feelin'*, and The Phantom Blues Band had a fine release in *Footprints*.

But my 2008 favorite was by the Bay Area's Jackie Payne/Steve Edmonson Band. *Overnight Sensation* was a hit on several levels, perhaps most notably in the soulfully phrased vocals of Jackie Payne. A singer in the classic Soul mode, he performs the good old Blues with lively panache. The album wins with catchy originals and well-chosen covers, delivered with the trademark Delta Groove polish. Yes, 2008 was another year for the Blues to SHINE.

Pam Galusha and Jeannine Rossa
Co-Hosts/*World Beat Show*

Pam's picks –

Uno...*Shake Away* by Lila Downs from Meh-hee-co. Ms. Downs' story-telling, range capacity, and gorgeous chord changes make for an exceptionally beautiful and rich gift.

Dos...Brazilian Sergio Mendes' *Encanto*. A stunning compilation of different bands, songwriters, and soloists. You may not enjoy every song, but you'll delight, forsooth.

Tres...Cuban-American Gloria Estefan's *Noventa Millas*. This "somehow" familiar collection of Latin tunes knocked me out first hearing, and grows on me with each listen.

Cuatro y Cinco...The "BBC Awards for World Music '06" and "'07" have just found their way to my hands. I highly recommend finding these double CD's and voyeuring 'round the world in a musical, culturally diverse way.

Jeannine's picks –

Federico Abuele: *Panamericana* (ESL Music; Argentina) – Latin and reggae rhythms; easy on the ears and heart.

Putumayo's *Israel* compilation – completely modern and interesting; includes Palestinian artists.

"The Roots of Chicha" – self-claimed "psychedelic cumbias" from 1970's Peru. Way fun and sooo cool (Barbés Records).



Little Victories

Mari Gayatri Stein



*Offering cheese to a woman who keeps
a mouse between her legs.*

*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has appeared in over 30 books, most recently *Buddy's Candle* written by Dr. Bernie Siegel, and she has taught yoga and meditation for many years. To order art and cards of the published work in the Jefferson Monthly and Mari's other work, call 541.770.6035 or visit www.gypsydogpress.com.*

Issa Bagayogo: *Mali Koura* (Six Degrees; Mali). Bagayogo loves to fuse traditional kora and vocals with very modern grooves. It completely works.

Saba: *Jidka* (Riverboat/World Music Network; Ethiopia). An Italian-Ethiopian raised in Somalia, Saba's debut CD is a joyful, pulsating, multi-lingual modern – a lovely vision of northeast Africa.

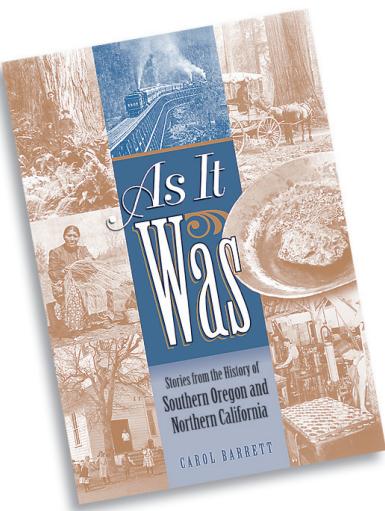
JR also recommends Ojos de Brujo's *Techari* DVD (Six Degrees; Spain), a combination bio/concert video. Although not a music-video fan, she's watched it 3x!

Happy listening and thank you for pledging and supporting JPR.

Valerie Ing-Miller
Host/*Siskiyou Music Hall*

I'm a gushing fan of early music, which probably has its roots from my humble beginnings as a volunteer at JPR, as a weekend board operator during *St Paul Sunday*. I suppose it shouldn't be a surprise that the majority of the recordings released this year that have wormed their way into my heart were from composers who lived in the 17th century. However, I'm starting off with a brand new EMI recording from The Eroica Trio of 20th cen-

CONTINUED ON PAGE 36



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

JPR's original radio series *As It Was*, hosted by the late Hank Henry, is now a book.

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Theater and the Arts

Molly Tinsley

In Praise of Musicals

I've always sort of downplayed my love of musical theatre. In my youth it wasn't cool to hum show tunes instead of Joni Mitchell or the Beatles, and as a professor of drama-as-literature, I thought musicals should probably be beneath me. I enjoyed the occasional Broadway production, revivals around town (Washington, DC), and the annual Naval Academy selection—but they felt like idle pleasures. Leaving the theatre, what was there to analyze or argue about?

On my first visit to the Shakespeare Festival in Stratford, Ontario, when I dozed through the second act of *Hamlet*, then found myself weeping by the end of the impossibly sentimental, politically incorrect *Carousel*, I was duly ashamed of myself. But as expeditions across the border became a regular event, I was secretly more excited about the two musicals on the agenda than about the dramatic classics.

Newly arrived in Ashland, I bumped into an acquaintance on my way to the Bowmer, and happened to blurt that I was going to see the musical *Enter the Guardsman* for the fourth time. She asked why in the world I would want to do that. I really couldn't answer. But in the last five years, I have taken in performances of *Anything Goes*, *Oklahoma*, *Cabaret*, *Guys and Dolls*, *South Pacific*, and *Into the Woods*, among others, in a near-altered state of elation.

Now Bill Rauch, Artistic Director of the Oregon Shakespeare Festival, has slotted *The Music Man* into next season. It must be time to take the appeal of the great musicals seriously! Sure, they derive from *illegitimate*, low-brow burlesque. They've been judged escapist fluff, shameless money-makers, commercial crowd-pleasers. Yet my subjective experience—powerful, emotional, liberating—feels like anything but a cheap thrill.

I shared this paradox with Livia Genise, Artistic Director of Camelot Theater, who began her stage career in *Guys and Dolls*

at the St. Louis Municipal Opera, playing Sarah Brown, the prim proselytizer for the Salvation Army. The decades since have confirmed both Genise's commitment to this uniquely American genre and her genius for producing it. Despite the fact that royalties for musicals run thrice that of straight drama, the small stage at Camelot has supplied our community with steady doses of their anti-depressant elixir, from *Oliver* to *A Little Night Music*.

Camelot, by the way, is about to open *Brigadoon*, the Lerner and Loewe breakthrough hit that preceded *My Fair Lady*. Having once played the ingénue Fiona for Pacific Coast Performing Arts, Genise has a particular fondness for this show, set in an enchanted Scottish village, made to disappear centuries ago for its own protection. It materializes, as it was, for only one day every hundred years. What if on that day a man from the contemporary world met and fell in love with a young woman from the lost world? Well, "if you love somebody deeply enough, anything is possible."

Genise agrees that musicals offer the pleasure of escape into fantasy, but quoting Vaclav Havel, she frames this as a positive process, which gives "concrete shape to our hope" and models "respect for the miracle of being"! Of her two favorite musicals, *1776* celebrates the creation of the Declaration of Independence, a document she is passionate about, while *Man of La Mancha* affirms a dedication to life's impossible dreams even as heavy prison gates clang shut on their realization. Not exactly fluff.

In his study *The Musical as Drama*, academic critic Scott McMillin connects the pleasure of the genre to deeper sources. Surveying the canon of memorable musicals, he departs from the conventional wisdom that Rodgers and Hammerstein's *Oklahoma* (1943) pushed the genre to a new level by the closer integration of story-line and song. Instead, McMillin suggests that as the book becomes more complex and compelling,

which it did post-*Oklahoma*, the interruptions for the numbers cause a bigger shock, thus highlighting the two different realities that the musical has created. There is “progressive time,” in which the plot unfolds, and the intrusive “repetitive time,” which stops the plot so the songs and dances can display their patterned recurrences. The former is linear, the latter, lyrical, and the curious appeal of the musical stems from their interplay.

In fact, musicals are the most theatrical form of theatre. When a character breaks into song, he or she forces a double suspension of disbelief. The songs and dances flaunt subtext as intricate, unabashed performance. They don’t further the action; they *are* the action, reshaped according to the different rules of an alternative, snazzier reality.

Listen to the familiar ballad from *Brigadoon*, “Almost Like Being in Love.” The melody itself enacts the drama of vaulting hopes straining against practicality while the shift from solo to harmonious duet promises their fulfillment. Similarly, Genise recalls the challenge of the initial high G when Sarah Brown faces the *low*-life gambler she’s fallen for and denies it, claiming, “*I’ll* know when my love comes along.” That peak followed by an immediate descent stresses her stubborn, morally elitist mistake.

If, as McMillin suggests, musicals happen in two places at once, then maybe we experience them with two different parts of our brains. The linear, analytic left brain processes the plot while the spatial, intuitive right brain grooves on the music, libretto, and dance. Maybe it’s the activation of both simultaneously that causes the elation a spirited musical can stimulate. Captured by its magic, we forgive sentimentality, romantic cliché, and in more contemporary works, cynicism and futility, in favor of its formal achievement of unified diversity. Maybe the medium, which boldly conjures and coordinates two very different worlds, by synchronizing whole ensembles of disparate bodies, voices, and brains—maybe that’s the message. **JM**

Playwright Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

Poetry

Angela Howe-Decker

Apologies To Uncle Horace

He’ll always be my favorite uncle.
Not just for the laughs
when I talk of him at parties.
Though that is fun, too.
Who wouldn’t laugh at a man
who let taxis hit him
to sue for extra money?
Who wouldn’t wonder at such
agility and dumb luck?
All he ever lost was a toe.

But I stripped away too much flesh,
left nothing but the joke.
A clown with his pants around his ankles.
A silly old man with a tricky grin.
No mention of his African voice,
dark purple and rich as a fig.
Pride of his church choir.

Or how he proved dogs had telepathy,
and made strawberry ice cream from
nothing but grenadine and powdered milk.

I am sorry for not sharing more of Horace.
For sticking him in some comic purgatory,
dancing on his nine toes,
silently dodging and weaving
around soft yellow cabs.

Angela Howe-Decker lives in Ashland, Oregon, and is a columnist for the *Ashland Daily Tidings*. Her poetry has been published in *The Comstock Review*, *Hip Mama*, *Wisconsin Review*, and *Blue Arc West: An Anthology of California Poets*. She won first place in the 2004 Ina Coolbrith Circle Poetry Contest, and has been featured reader at the Marin Poetry Center’s Summer Traveling Show.

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Boys in the Bed

Some nights our sons creep into our bed
like cats or friendly spirits.

Sleep is precious and I groan at the intrusion,
their hot feet, sharp elbows, angles all poking at once.
But then the crowded bed grows lush with the softness of their skin,
and night is thick with sleep and the sweet smell of babies.
Our bodies are cupped into one another and it’s a familiar feeling,
a kind of reverse pregnancy, with them on the outside now.
Once again we are one world, one body, one steady heartbeat.

Just before dawn I wake to watch them sleep.
The older is serious even now, dark lashes resting on his cheeks,
his brother snoring gently, mouth already a crooked grin.
I cannot look at them hard enough,
cannot feel this long enough,
a queen-sized bed packed with family,
these great wizards in small bodies,
arms outstretched above their heads,
drawing deep swells of breath and
pulling morning toward us.

Art

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ROGUE VALLEY

Theater

◆ Camelot Theater presents its final production of 2008 with the Tony Award-winning musical theatre classic, *Brigadoon*. Proving that “if you love somebody enough, anything is possible,” the Lerner and Loewe musical plays Dec. 3-31. The Camelot Theater is at Talent Ave & Main St, Talent. (541) 535-5250 www.camelottheatre.org

Music & Dance

◆ The Oregon Cabaret Theater presents *Ali Baba*, thru Dec. 31st. Another in the Cabaret's tradition of English Panto-inspired holiday shows, Ali Baba (the black sheep of the Baba family) is on a hero's quest. All of the Panto elements are here: broad humor, puns in abundance, cross-dressing, topical references, wacky romance, wild costumes, audience retorts and an eclectic score with themes pilfered from Rimsky-Korsakov. Thurs-Mon at 8 pm; Sun brunch matinee at 1 pm. Located at 1st & Hargadine Sts., Ashland. (541) 488-2902 www.oregoncabaret.com

◆ The Southern Oregon University Music Department presents several events this month: The SOU Percussion Ensemble on Dec. 2nd, 8 pm

The SOU Symphonic Band Dec. 4th, 8 pm
A SOU Choirs Concert Dec. 7th, 3 pm

Tickets and season passes may be purchased at the Music Department office, or reserved by phone. At SOU Music Recital Hall, 1250 Siskiyou Blvd., Ashland. www.sou.edu/music (541) 552-6101

◆ Jackson County Community Concerts presents Pianafiddle on Dec. 9th. Is it bluegrass? Is it jazz? Is it classical, ragtime, or Celtic? If Pianafiddle is performing, the answer is YES! Starting with only the framework of familiar melody, pianist Lynn Wright and violinist/fiddler Adam DeGraff improvise as they go, blending the known and the unknown in gripping performances that make toes tap and hands clap. 7:30 pm. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org and www.jcconcerts.org

◆ The Jefferson Baroque Orchestra & Chorus presents A European Christmas Celebration on Dec. 6-7, with vocal and instrumental Christmas music from France, England, Germany, Italy, Spain, Poland and Bohemia. Composers include Delalande, Handel, Pez, Corelli, Duron,

Szczurowski and Milcinsky. On Dec. 7, at Newman Methodist Church in Grants Pass. 8 pm. On Dec 7, at Ashland Unitarian Fellowship in Ashland. 3 pm. \$16 reg., \$12 students. At the door or call (541) 592-2681

◆ St. Clair Productions presents singer/songwriter Christine Lavin in “An Unorthodox Winter Holiday Concert” on Dec. 13. Lavin sets aside her customary focus on relationships in the modern era to perform a mixture of irreverent and genuine winter holiday songs interspersed with some heart-felt stories suitable for all ages., 8 pm. At the Unitarian Center, 4th and C Streets, Ashland. \$20 in advance, \$22 at the door, \$10 for teens 12-17 and free under 12. Tickets are available at the Music Coop in the A Street Marketplace, on-line at www.stclairevents.com At the Unitarian Center, 4th and C Streets, Ashland.

◆ Music at St. Mark's presents Music At St. Mark's:

On Dec. 28, Kirsten Boldt-Neurohr and Friends in Concert. This seventh annual concert features music for bassoon with voice, piano, and organ. Free. Reception follows. 7:30 pm

On Dec. 31, a “Concert for New Year's Eve,” 7 pm, followed at 9 pm with a “Night Prayer Service for the New Year.” This concert presents various styles of music for a variety of instruments. Free. Reception follows.

At St. Mark's Episcopal Church, Fifth and Oakdale, Medford. The concert is free and a reception will follow. (541) 858-8037.

◆ The Paschal Winery presents a Holiday Concert & Fundraiser on Dec. 12th. The holiday concert and fundraiser benefits music in the schools and features tunes from composers such as Cole Porter, Irving Berlin, George Gershwin, and Jimmy Van Heusen with vocalist Leslie Kendall & The Flat Five Quartet. 7 pm. \$20 ~ (\$15 for students) This event will raise money for the Siskiyou Institute Artists in the Schools program. At the Paschal Winery in Talent. (541) 488-3869 or email info@siskiyouinstitute.com

◆ The Southern Oregon Repertory Singers performs its holiday program, “In Dulci Jubilo,” on Dec. 19 & 21. The singers are joined by the SOU Brass Quintet for a program of eclectic masterpieces of the season from across the centuries. Featured works include Herbert Howells’s “Long, long ago” and a dramatic work by Scottish composer James MacMillan for chorus and organ. Traditional carols from England, Wales, Scotland and France make up the second half of a concert. On Dec. 19 at 8 pm at Westminster Presbyterian Church, 2000 Oakwood Drive, Medford. On Dec. 21 at 3 pm at SOU Music Recital Hall, South Mountain Avenue, Ashland. Free pre-concert lecture at 2 pm. (Ashland performance only). \$18 general, students with ID \$5.

Exhibitions

◆ The 30-plus members of the Ashland Gallery Association host a First Friday Art Walk in downtown Ashland and the Historic Railroad District on Dec. 5th. Refreshments, music, and artist demonstrations are offered at many locations along the walk from 5-8 pm. For a free gallery guide call (541) 488-8430 or www.ashlandgalleries.com

◆ Grants Pass comes alive with music and art on the first Friday of each month from 6-9 pm.



“Balloon Lady” by Judy Morris. Her work is on exhibit at The Rogue Gallery & Art Center in Medford.

Send announcements of arts-related events to:

ArtsScene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520
or to paul.b.christensen@gmail.com

December 15 is the deadline
for the February issue.

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ijpr.org

Shops, galleries, and restaurants stay open, displaying local art and musical talent. Downtown Grants Pass, H and 5th Sts., Grants Pass. (541) 787-0910

◆ Schneider Museum of Art presents "Sherry Markovitz: Shimmer Paintings and Sculptures," thru Dec. 13th. "Markovitz's recent works are ethereal combinations of drawing and painting that float like apparitions on gossamer white silk, barely attached to the sudion walls, swaying ever so slightly, as if touched by a summer wind." Suggested donation: \$3. Schneider Museum of Art, Southern Oregon University, 1250 Siskiyou Blvd, Ashland

◆ The city of Grants Pass presents "Magical Musical Christmas Murals," thru Jan. 1st. A series of 18 gigantic Magical Musical Christmas Murals create an old-fashioned Christmas with a technological twist. The murals are 12 inches thick, ten feet tall, five feet wide, and wired with miles of fiber optic cable and thousands of points of lights. Downtown Grants Pass, H and 5th Streets, Grants Pass (541) 476-7717



St. Clair Productions presents singer/songwriter Christine Lavin in "An Unorthodox Winter Holiday Concert" on December 13th.

◆ "Travel Tales...A Teacher Travels" - Judy Morris brings the world to The Rogue Gallery & Art Center thru Dec. 24th. In the last fifteen years, Morris has been a popular juror and workshop teacher throughout the country and in Canada, Mexico, England, Switzerland, France, Italy and Japan. Her paintings have received more than fifty national and regional awards. The exhibit includes the work of numerous artists who participated in Morris' travel workshops over the years. The Rogue Gallery & Art Center is located at 40 South Bartlett Street, Medford.



"Paper Tags" by Judy Morris from the "Travel Tales...a Teacher Travels" exhibit at the Rogue gallery & Art Center through December 24.

NORTH CALIFORNIA

Theater and Music

◆ The Cascade Theater has a wide variety of events this month:

On Dec 4-6, the Dance Project celebrates the spirit of the season with Redding's holiday dance spectacular, "A Cascade Christmas." Sophie's realizes that Santa Claus is missing and sets out to find him. 7 pm. Loge - \$25 (no discounts), Adults- \$15, Children (17 & Under) - \$10

On Dec. 7, The Shasta County Deputy Sheriffs' Association presents Mark Wood and the Parrot Heads. 4:30 pm and 7 pm. Mark Wood and the Parrot Head Band perform a mixture of Calypso, Reggae, Rock and Roll, Country, R&B and Samba/Salsa all true to the partying Jimmy Buffett Style. For ticket information call: 246-1292 (tickets not available at the Cascade box office.)

On Dec. 12, Christine Lavin & the Mistletones perform a festive mix of hilarious holiday anthems, songs of winter romance and ironic odes to the dysfunction of the season. The Special Concepts Choir, directed by Hillary Hess, from Parsons Junior High School in Redding will join Lavin on stage. 7:30 pm. Loge - \$33, Orchestra - \$30, Center Balcony - \$27, Side Balcony - \$24

On Dec. 14, Tomáseen Foley's "A Celtic Christmas" returns with all new stories, music and dances. With a world-class ensemble of performers, from both sides of the Atlantic, Tomáseen Foley's A Celtic Christmas recreates Christmas in rural Ireland of the 1940's and 50's - in a wholesome, authentic and loving holiday celebration of Irish culture. 7:30 pm Loge - \$30, Orchestra - \$27, Center Balcony - \$24, Side Balcony - \$21

On Dec. 16, *The Elves and the Shoemaker* presented by the California Theatre Center. For grades K through 5. All performances are one hour. 9:30 am & 11 am. \$7. Discount rates for groups. (800) 606-0424 or visit www.ctcinc.org for advance purchase tickets.

On Dec. 19-20, the Redding City Ballet's *Nutcracker*. Based on E.T.A Hoffmann's The Nutcracker and the Mouse King, no holiday season is complete without experiencing the magic and spectacle of the beautifully-dressed party guests. 2 pm & 7:30 pm. \$25.00 - Loge no discounts, \$15.00 - Orchestra, Center and Side Balcony \$10.00 - Children (under 17)

At the Cascade Theatre, 1733 Market Street, Redding. (530) 243-8877 www.cascadetheatre.org

◆ The Riverfront Theater presents *The Best Christmas Pageant Ever* thru Dec. 20th. The Herdmans attend Sunday school only because they think they'll get to eat cake there. Once Christmas pageant plans begin, they intimidate all the other children into letting them volunteer for the biggest parts. Even though they look more like trick-or-treaters than Bible figures, the Herdmans don't ruin the pageant; instead, they improve it. The Riverfront Theater is at 1620 East Cypress Avenue, Redding (530) 221-1028

◆ Ferndale Community Choir presents "A Christmas Celebration in Song" on Dec. 7 & 14th. The 39th annual choral concert highlighting some old favorites and lesser known Christmas music. Free. 3 pm. At River Lodge Conference Center, 1800 Riverwalk Drive, Fortuna and Ferndale Assumption Church, 546 Berding Street, Ferndale (707) 445-9717

CONTINUED ON PAGE 34

Music

◆ Allison Scull and Victor Martin present their jazz-folk show in Redding at The Post Office Saloon, on Dec. 12th-13th. 8:30 pm. Mixing guitar, saxophone, and vocals, this duo has been making a splash in the wine country of Northern California. The Post Office Saloon is located in the Downtown Mall, Redding. (530) 246-2190

UMPQUA

Music

◆ Centerstage Theatre presents Jean Shepherd's *A Christmas Story*, Dec. 4-21. Jean Shepherd's memoir of growing up in the Midwest in the 1940s. 7:30 pm and 2 pm on Sundays. At the Centerstage Theatre, Umpqua Community College, Roseburg. (541) 440-4694 or (541) 440-7726

Dance

◆ The Heather & The Rose Country Dancers present Scottish and English Country Dancing, and traditional and modern western square dance. Join us Fridays, 7 pm. Free. All dances are taught, no costumes or partners are needed. At the Roseburg VA Medical Center, Building 16, Auditorium, Roseburg. (541) 672-5115.

OREGON & REDWOOD COAST

Theater

◆ FoxWell Productions presents its latest comedy, *Relatively Speaking*, a sparkling farce by Alan Ayckbourn, the master of modern British comedy. Never has the device of mistaken identity, misunderstandings and misapprehensions been ridden so hilariously hard. 7:30 pm. On December 4-5 in Port Orford: at Theatre 101, 1320 Oregon Street, Highway 101. \$10, available at Downtown Fun Zone or call (541) 332-7529. On December 12-13 in Gold Beach: at The



Allison Scull and Victor Martin present their jazz-folk show in Redding at The Post Office Saloon, on December 12th &13th.

Biscuit Showroom at Gold Beach Books. \$15. Reservations may be made at (541) 247-2495.

Exhibitions

◆ The Coos Art Museum presents:

CAM Biennial Public Hanging of Oregon Artists, thru Dec. 6th. A museum-wide exhibition of artists living in Oregon without an extensive jury process. Galleries will be covered from floor-to-ceiling with participants' works, professional and amateur hung side-by-side.

Current works by artists of the South Oregon Coast [Newport to Brookings] and Southern Oregon [Roseburg to Ashland]. Works include: paintings, drawings, mixed media, sculpture, pottery, fiber art, glass and jewelry. Dec. 7- Feb. 16.

A display of the Top 20 winning watercolor paintings from Watercolor Society of Oregon's fall 2007 tour, Dec. 7-Jan. 26.

At 235 Anderson Ave, Coos Bay. (541) 267-3901 or www.coosart.org

◆ The Humboldt Arts Council presents:

"Layers + Undercurrents," thru Dec. 9. Thomas Morphis' watercolors suggest contemporary structural forms, somewhere between sculpture and architecture represented on a 2-D surface.

Holiday Sale, thru Dec. 30. New this year for the holiday season, the Museum Gift shop offers holiday shoppers original 2 and 3 dimensional work from 10 local artists.



FoxWell Productions presents its latest comedy, *Relatively Speaking* in Port Orford and Gold Beach during the month of December.

"Reflections: On Crossing," Dec. 2 - Jan. 20. Crossing the Oakland Bay Bridge on her commute to and from work, Anne Subercaseaux notices the play of light and shadow on the pavement during the drive across the span.

HAC member exhibition, Dec. 21-Jan. 27. The annual member show is a juried exhibition designed to highlight the fabulous art being produced by our artist members.

"The RAL Celebrates 20 Years," thru Dec. 9th. The Representational Art League is a coalition of realist artists celebrating 20 years of creating realistic artwork in Humboldt County.

At the Morris Graves Museum of Art, 636 F Street, Eureka. (707) 442-0278

KLAMATH

Theater

◆ The Linkville Players perform the complex psychological drama, *Death and the Maiden*, thru Dec 6. Ariel Dorfman's tense play explores the moral and personal repercussions of human rights abuses and takes its name from a Schubert quartet played during repeatedly during the victim's captivity. The audience will decide what is the truth and what is not. 8 pm, Sun. matinee at 2 pm. Reserved tickets: \$11 - \$14 (\$1 off for students and seniors). The Linkville Playhouse is at 201 Main Street, Klamath Falls. (541) 884-6782.

Music and Dance

◆ Klamath Blues Society sponsors a blues jam every Thursday evening from 8:30 pm to midnight at King Falls Lounge in Klamath Falls. All levels of blues musicians are welcome. At King Falls Lounge, 2765 Pershing Way, Klamath Falls. (541) 882-8695

◆ The Ross Ragland Theater has several shows this month:

On Dec 2, Over the Rhine. A dozen studio albums are testament to the musical originality and song-writing abilities of Over the Rhine, the Ohio-based band that has been on the cutting edge of the contemporary music scene since its formation in 1989. 7:30 p.m. \$32.50/\$26.50/\$19.50/Children 12 and Under \$17.50

On Dec 7, the Esquire Jazz Orchestra. Ken White leads the Basin's finest jazz musicians to offer its annual holiday concert of hits along with a quartet of great singers. 2 pm. \$32.50/\$26.50/\$19.50/Children 12 and Under \$17.50

On Dec 18-21, Gian Carlo Menotti's one act opera, "Amahl and the Night Visitors." The poignant story of a disabled boy who offers his crutch as a gift to the Christ Child. 7:30 pm. \$18.50/\$16.50/\$14.50

The Ross Ragland Theater is located at 218 N. 7th St., Klamath Falls. Call the box office at 541.884.L-I-V-E or visit www.rrtheater.org

As It Was

Stories from the State of Jefferson

George Foreman in Grants Pass

by Margaret LaPlante

It was William Gladstone Steel, known as the "Father of Crater Lake," whose tenacity made Crater Lake a national park in 1902. Steel dreamed of having a lodge built overlooking Crater Lake. He formed a company, known as the Crater Lake Company, and set out to raise \$250,000 to build the lodge.

Undeterred by the difficulty in raising funds, Steel decided to go ahead and begin construction, even though he had only raised \$75,000.

In 1909 construction began on the lodge. Challenges included a three-month building season and bringing in building materials by horse drawn wagons at an elevation of 7000 feet.

By 1910 the first floor of the lodge was completed, but it had taken the entire \$75,000. The unfinished lodge sat idle for two more years.

Steel finally received \$50,000 from the government, as well as a donation of lumber from a local sawmill. Crater Lake Lodge was completed in 1915.

The years were not kind to the lodge, and in 1991, the doors closed. The building went through a massive remodeling, which took four years to accomplish. The doors opened to the public again in 1995, and today the lodge welcomes visitors from all around the world.

Source: Nielson, Carol. *Southern Oregon Historic Traveler*. Oregon: Nielson Studio Productions.

The Western Shore

by Shirley Nelson

Before steam and diesel engines, wind powered the ships that sailed the seas. One of the greatest and fastest was the Western Shore, built at Asa Simpson's shipyard in North Bend, Oregon, in 1874. Simpson, a master shipbuilder who origi-

nally came from Maine, designed the clipper ship with his brother, Robert. The builder was John Kruse.

Ships were built of wood in those days, by crews of twenty to sixty men using mostly hand tools. A ship could be completed in about seven months. The Western Shore was built of Douglas fir and Port Orford cedar. Myrtle and mahogany were used in the cabins. The fully-rigged ship was one hundred eighty-six feet long and was one of three such ships built on the West coast.

Sometimes called the Oregon Clipper, the ship set many speed records. In 1875 she left San Francisco and sailed to Astoria in just over two days, beating the steamer *Oriflame* by two and a half hours. Between 1876 and 1877, the Western Shore made three trips from Portland, Oregon, to Liverpool, England, each in around 100 days. Unfortunately, the beautiful ship had a short life. She wrecked in 1878.

Sources: North Bend Centennial News, July 2003; Peterson, Emil and Alfred Powers, *A Century of Coos and Curry*. Coquille, Oregon: Coos-Curry Pioneer & Historical Society, 1952.

Mr. Lithia Park

By Nancy J. Bringhurst

Chester Corry left his landscaping position at Mount Lassen National Park in 1936 to become assistant parks superintendent of Ashland, Oregon. He and his wife settled in a small house within Lithia Park, where his first job was to develop what was mostly wilderness beyond the lower duck pond. This was during the Depression, when the city had no money for a crew. Nevertheless, Corry set to work single handedly, until help came from Works Progress Administration and National Recovery Administration crews. As Corry recalled: "We couldn't afford tractors. We did it the hard way—by hand."

He became parks superintendent in 1937, a job he treasured for 33 years. He was remembered as someone who "combed the hills for plant specimens, dug holes,

planted, pruned, created tumbling falls, gentle rapids, bridges, a nursery, a playground, and a zoo."

His dedication was obviously appreciated. According to David Kerr, a late councilman, "The council voted to fund whatever Chet Corry needed because he was a man of integrity who did his homework."

Corry retired in 1969, but continued as a consultant until his death in 1989.

So remember Chester Corry—"Mr. Lithia Park"—when you see the older rhododendrons in bloom next spring.

Source: Kerr, Molly Walker, "Chester Corry: 'Mr. Lithia Park,'" *Southern Oregon Heritage Today*, August 2001, Vol. 3, No.8.

JM

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. A University of Oregon journalism graduate, Turner and his wife, Betzabe', settled in 2002 in Ashland, his birthplace. A foreign correspondent and bureau chief for The Associated Press, Turner lived and worked abroad for 27 years on assignment in Mexico and Central America, South America, the Caribbean and the Iberian Peninsula. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

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GOODS

Math Fun With Dr. Vectra and Friends. A book by James Livers, consisting of fun and entertaining stories that will amaze you and improve your math skills.
www.doctorvectra.com
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Roseburg, OR 97470.

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Flowers of the Table Rocks, a photographic field guide by Susan MacKinnon. 443 pages, 370 in color. \$32.95. See: www.flowersofthetablerocks.com for more information. Available Thanksgiving, 2008.

PROPERTY

Remote 40 acre ranch 3/2 house, barn, 3 wells, Aspen grove, \$319,900. Go to hansenridgeproperties.com for area info. 530-249-3926

A Jefferson Monthly classified ad can help you rent a home, sell a car, or tell people about a service you provide.

Each month approximately 10,500 people receive the Jefferson Monthly in 11 counties of Southern Oregon and Northern California.

All ads may contain 35 words or less and cost \$20 per issue.

All classified ad orders must be **received** by Jefferson Public Radio no later than the 5th of the month **preceding** the issue in which you would like the ad to appear. For example, the deadline for the December issue is November 5th. Ads can be canceled according to the same deadline, but no ads will be refunded. Ads must be pre-paid and sent with the coupon below - sorry, no classified ads can be placed via telephone. Jefferson Public Radio reserves the right to approve all classified ad copy submitted for publication - personal ads not accepted.

If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

Recordings *From p. 29*

tury works. *An American Journey* (Angel 07351) features the debut of the group's new violinist, Australian Susie Park, and along with Gershwin and Bernstein, the debut of Mark O'Connor's *Poets and Prophets*, a work inspired by Johnny Cash.

Works by Fux, Caldara and the obscure Carlo Agostino Badia are performed by soprano Monika Mauch and the Ensemble Caprice on the ATMA release, *Alla Turca*. Also on ATMA, Harpist Maxine Eilander & Les Voix Humaines perform brilliantly the *Harp Consorts of William Lawes*.

Papa **Haydn** was prolific when it came to symphonies, but was only credited with writing nine violin concertos. Of those, only four were genuine, and one of those hasn't survived. The three remaining concerti are combined on a new Naxos release (8.570483) featuring soloist Augustin Hadelich and the Cologne Chamber Orchestra. Another Naxos release that made it onto my list was **Antonio Pasculli's Operatic Fantasias for Oboe and Piano** (8.570567). Pasculli (1842-1924) was a Palermo oboe professor who reworked melodies from operas by Donizetti, Verdi and Meyerbeer into great virtuoso showpieces for Ivan Paisov and Natalia Shcherbakova.

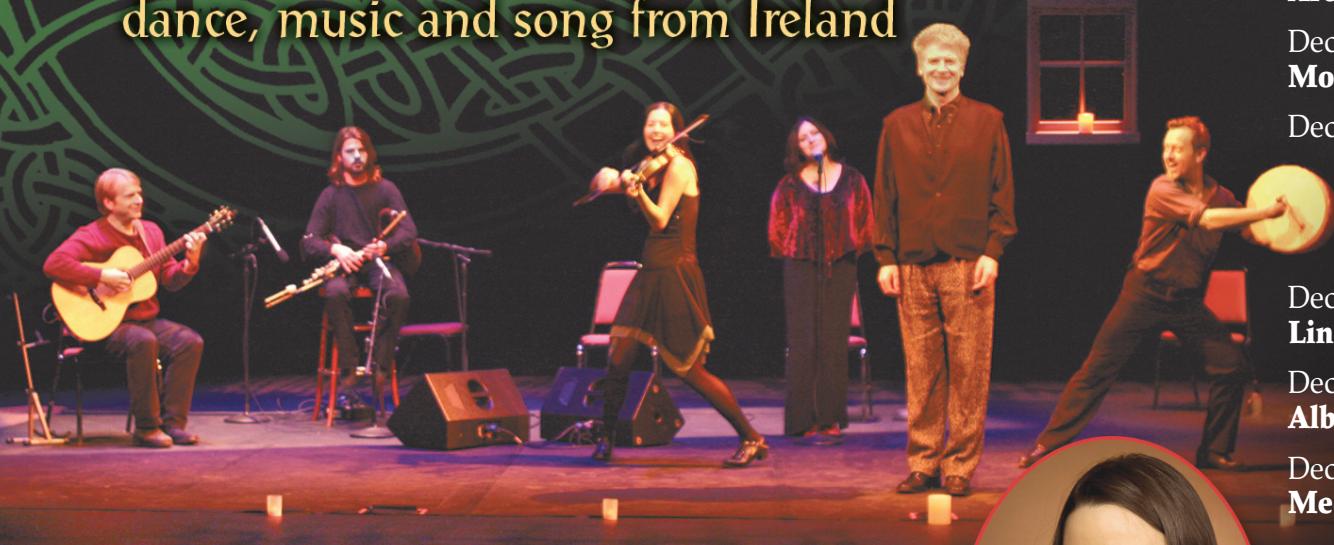
I adore the Concerto Italiano's release of works by Bohemian composer **Frantisek Ignac Antonin Tuma** on Naïve (30436). Also on Naïve this year, Christophe Coin & Il Giardino Armonico do a wonderful job with the **Cello Concerti of Vivaldi** (OP 30457).

Harmonia Mundi released a few gems this year, including Fretwork's ***Birds On Fire*** (HMU 907478) with a collection of Jewish works for viols, and keyboardist Andreas Staier's ***Fruhwerke*** (HMC 901960), featuring early works of J.S. Bach.

I saved the best for last because I even love the artwork on the cover of I Furiosi's new Dorian recording, ***Crazy*** (DSL 90802). Any of the leather-clad, spiky-haired, tattooed musicians on the cover could've been someone I hung out with in high school, except that my high school friends weren't performing works of 16th and 17th century Italians like Veracini, Falconieri and Uccellini. This quartet does so with three string musicians and soprano Gabrielle McLaughlin. Just for fun they also do a version of Leonard Cohen's "Suzanne." **JM**

Tomáseen Foley's *A Celtic Christmas*

Rekindle the flame in the hearth with stories,
dance, music and song from Ireland



Friday, December 12 @ 8:00PM
John Van Duzer Theatre
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Box office: 707-826-3928
www.humboldt.edu/~carts



Sunday, December 14 @ 7:30PM
Cascade Theatre Redding CA

Box office: 530-243-8877
www.cascadetheatre.org

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Two shows: 2:30 and 7:00 pm
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Craterian Theater Medford, OR
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December 4
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December 6
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December 10
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December 12
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December 13
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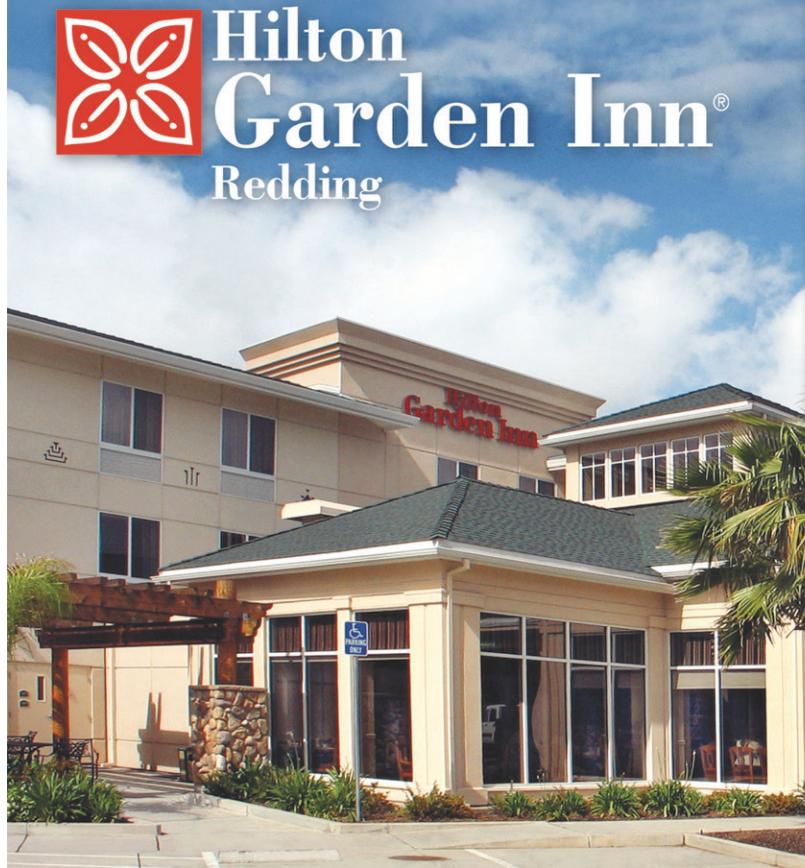
December 14
Redding, CA

December 17
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December 19
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December 23
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